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ABSTRACT

This report summarizes the work of the Yale Music Curriculum Project, the purpose of which was to develop an academically respectable music literature course to stimulate the listening capacity of the secondary school student through his recognition and analysis of musical genre form. Included are (1) a rationale summarizing the need for such a curriculum, (2) author summaries of the 9 units of the curriculum, each unit analyzing one or 2 major musical works which represent major styles and composers of the music of western civilization from the 18th century to the present and which illustrate a particular genre form--music for the dance, music for the keyboard, chamber music, the symphony, the concerto, the opera, the oratorio, program music, and American music, (3) an evaluation of the development and application of the curriculum in the classroom, indicating those participating in the project, student and teacher evaluations of the program, and evaluation instruments, and (4) a chronological list of lectures and demonstrations on this project's approach and materials. [Not available in hard copy due to marginal legibility of original document.] (DD)

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AN APPROACH TO MUSICAL UNDERSTANDING

FOR SECONDARY SCHOOL STUDENTS

REPORT

of

The Yale Music Curriculum Project

United States Office of Education
Cooperative Research Project H-221

Kenneth A. Wendrich, Project Director

Claude V. Palisca, Director of Research

1970

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CHAPTER 1

A SUMMARY VIEW OF THE PROJECT[1]

> Although I have been in orchestra and glee club a long time, I have learned more in these few weeks than ever before.

This is what one student wrote after beginning a course with Mildred Trevvett at the Governor Thomas Johnson High School in Frederick, Maryland based on the Yale Music Curriculum Project.

> Music Literature is the only course I know of in our school which had top students giving up fifth subjects such as calculus in order to study the arts.

So wrote William A. Faunce, principal of Atlantic City High School, after the Yale course had been tried there for a year by Elsie C. Mecaskie one of the cooperating teachers in the Yale project.

The post-Sputnik emphasis on science, mathematics, and languages, the scramble to impress college admission officers, and the anxiety to rate high on college entrance board examinations has squeezed the elective music course out for many college-bound students. Without enrolling these students, few high schools can support such a course. Yet for those not headed for college this is the last chance to learn about music.

High school music programs are overwhelmingly addressed to performers - singers and players of band and orchestra instruments. One of the principal reasons for the dearth of elective introductory courses such as are available in most colleges is that teaching materials for an academically respectable high school course have been lacking. Moreover most music teachers are not prepared to teach such courses; they are trained either as choral or instrumental conductors. Although many of them are very proficient and sensitive musicians, few have sufficient competence in music history and analysis to devise courses of their own. Textbooks have been of little help, since they offer mainly easy surveys that enlighten neither teacher nor student.

[1] This summary has been published in College Music Symposium, Journal of the College Music Society, IX (1969), 36-47; and in an abbreviated version in Ventures, Magazine of the Yale Graduate School, IX, Number 1, Spring 1969, 94-100.

The Yale project attacks this problem with self-study guides for teachers that can also serve as manuals for the classroom lesson, and the student is given every possible visual and auditory stimulus and aid to learning. Tapes contain musical examples for classroom discussion; overhead projector transparencies summarize musical analyses in schematic diagrams and in annotated pages of reduced or complete scores; filmstrips add pictorial material. Teacher's guides provide analytical and factual data as well as lesson plans to coordinate the audio-visual material. Students in their manuals receive short readings coordinated with the lessons, simplified scores, technical explanations, composers' preliminary sketches, documentary material of various kinds, and occasional workbook-type exercises. The teacher is also supplied with prepared test-tapes and questions.

These materials relieve the harassed music teacher, who often must drive from school to school to supervise elementary teachers or direct rehearsals at all times of the day and evening, of the huge task of research and coordination required in such a course. The materials invite the student through careful listening, score-study, and reading to discover for himself what the music contains for a studious ear and analytic mind. Classroom sessions are for collective discovery, comparison of views, and for fixing certain concepts and ideas through discussion. Never obliged to lecture, the teacher is free to stimulate, guide, and moderate the flow of response from the multi-media presentations.

The material is packaged into nine units, each of which studies in depth a single major musical work or, in a few cases, several related works. A teacher meeting a class five days a week is expected to choose six or seven of the nine units for one year. Each unit takes about twenty class sessions to complete. Written and compiled by specialists, the units are products of exhaustive research on the works and topics presented. Although the units are

organized around genres or categories of music, the works and composers were selected to include the major styles and figures in western music from the eighteenth century to the present. The order is non-chronological, and after the third unit a teacher may take the remaining units in any order, timing them with local events, studies in other departments, or the requirements of joint humanities programs.

The following is an outline of the units and principal authors:

1. Music for the Dance: Stravinsky, Petroushka, by Claude V. Palisca.
2. Music for the Keyboard: Schubert's Impromptu and Chopin's Ballade in g minor, by Leon B. Plantinga.
3. Chamber Music: Haydn, String Quartet, op. 76, no. 3, by C. V. Palisca.
4. The Symphony: Beethoven, Symphony No. 3, "Eroica," by C. V. Palisca and Jan LaRue.
5. The Concerto: Bach, Brandenburg No. 5; Brahms, Violin Concerto, by C. V. Palisca.
6. The Opera: Verdi, Otello, by Victor Yellin.
7. The Oratorio: Handel, Saul, by C. V. Palisca.
8. Program Music: A survey from Vivaldi to Schonberg, by L. B. Plantinga.
9. American Music: jazz, Charles Ives, Gunther Schuller, James Drew, by James Drew.

Classroom discussion is stimulated through a series of graded problems, mainly in the form of taped musical examples, often coordinated with scores or other visual aids. These problems are largely analytical, but not entirely so. Students in introductory music courses cannot take close analysis for long without backing up for a broader view. Various strategies are used to change the range of field and focus and to recapture interest. For example, during the study of Schubert's Impromptu, an excursion is made into the history of the piano. The second movement of Beethoven's Eroica Symphony, a funeral march,

invites comparison with French revolutionary marches for dead heroes; and what connection there may be between the symphony and Napoleon is discussed in the light of every document that has been found linking the composer and Bonaparte, all of which are in the Student Manual. During the unit on Haydn's string quartet we pause to consider the minuet as a dance with the help of a motion picture film and to reconstruct Haydn's steps in composing the Kaiser hymn, the theme of the second movement. A short cadenza in Brahms' Violin Concerto leads us to consider the correspondence of Brahms with the violinist Joachim concerning some fine points in the writing of this passage. Handel's oratorio, Saul, occasions a discussion of numerous representations of episodes in the story of Saul and David in painting, sculpture and other media. The class uses this evidence to define the limitations of each medium. They then apply this understanding to characterize the medium of the oratorio.

The origin of the project goes back to discussions at the Seminar on Music Education, a meeting of 31 leaders in the musical professions, which I directed at Yale University under the auspices of the U. S. Office of Education. This was the first of that Office's developmental conferences in the arts seeking to plot goals and paths for research and development in pre-college arts education. One of the conclusions of the twelve-day conference was that there was a pressing need for a curriculum and materials to present music to the listener. Although conferees agreed that participation in performance, composition, and improvisation was the most effective way of developing interest and achievement in music in the elementary grades, a committee under the chairmanship of Professor William J. Mitchell judged the upper high school level as a time when music could be studied as a literature apart from performance. To deepen understanding and commitment to music, we were convinced, there is nothing like intimacy with important works that may be beyond the playing ability of high school youngsters. These works have to be approached through listening and study.

Kenneth Wendrich, Assistant Professor of Music Education, Luther Noss, Dean of the Yale School of Music, and I in 1964 proposed to the Office of Education a research project that would develop such a curriculum: The proposal was accepted and a contract was signed on February 28, 1965 between Yale University and the Office of Education with $160,267 as the federal contribution to the project. The approved plan included a year of testing of the curriculum in several Connecticut high schools in 1966-67, an institute in the Summer of 1967 for teachers who would test the curriculum nationally, a year of testing by the institute participants at their schools in 1967-68, and an evaluation conference in June, 1968. All of these took place according to the plan, except that delays in writing and production prevented teachers from getting all the material for 1967-68. Consequently a second year of testing by the same teachers is continuing in 1968-69.

As the project developed it became obvious that no materials of parallel scope and quality were available for college introductory courses in music. We decided to test an adaptation of the curriculum for college classes in two sophomore seminars at Yale and in classes at Brigham Young University in Provo, Utah, and in a limited way at New York University. So far the results have been encouraging.

In addition to Professor Wendrich, who is Project Director, and myself, several of our Yale colleagues have been involved in the research and writing. Professor Leon Plantinga has written units on keyboard music and program music; Professor James Drew has developed a unit on American music, including Afro-American, jazz, and contemporary music; and Professor Allen Forte has been a consultant on theoretical problems. Several graduate students in history of music have been employed as research assistants: Patricia Brown, Henrietta Hock, Howard Serwer, and Kerala Snyder. Three outside consultants have contributed to the curriculum: Professor Victor Yellin of New York University,

who developed a unit on opera, Professor Jan LaRue of New York University, who was a consultant on a unit on the symphony, and Professor Meredith Ellis of Oakland University, Michigan, who produced the film on the minuet.

At the basis of the organization of the curriculum has been a philosophy about musical explanation. We have not asked what makes people enjoy music and then pursued an elusive set of behavioral patterns, as some educational experimenters have done. In this sense our goal is not "appreciation." Rather we searched for ways to reach an understanding of music, assuming that with understanding comes enjoyment, and even if it does not, the knowledge gained is valuable in itself. There are many ways of understanding a work of art. A positive intuitive reaction is understanding if it is rich in immediate reception of meanings. Such a reaction, however, usually depends on prior acquaintance with the language of the artist. For most neophytes a work they enjoy is a mystery that, given a chance, they are eager to unravel. We take advantage of this curiosity by offering students an opportunity to perceive a work from many points of view and to consider explanations of every possible aspect of it. It is treated not only as a unique product of an ordering mind solving a compositional problem, but also as a product of a tradition and cultural context. This approach requires that a work be studied exhaustively.

The student must probe deeply into compositional technique. For this he needs a vocabulary and analytic methods. What is usually taught in elementary theory and harmony must be learned not so much as a means for exercising it in composition but for the sake of sharpening observation. College curricula in "music appreciation" have long recognized the need for a theoretical foundation, and a frequently encountered pattern is one semester of general principles of music followed by one-semester historical survey. Or the teaching of the fundamentals may run concurrently with the historical survey as it does in History of Music 10 at Yale. We saw quite early in the curriculum project that the genres and works and aspects of them studied in the first months had to be

graded so that the student accumulated technical facility step by step. Much of the technical material is taught in a spiral fashion, with the subject - intervals, for example - being introduced in the first unit, explained more fully in the second, and the information applied in more difficult contexts in subsequent units. Each time the subject returns it is dealt with greater penetration, always, however, within the context of a piece that is known as a whole as well as in its parts.

It goes without saying that every student has to learn to read musical notation. What is meant by reading here has to be qualified. The student needs to master notation only to the extent that he can draw from it information he seeks for analytical purposes and enough to follow a line or two as he listens. It does not mean that he can sight-sing or play the score, though some have or develop this ability. The teachers were doubtful at first of requiring students to learn to read even to this degree in a course in listening. But the following comment by Sister Mary Flaherty of Marycliff High School, Spokane, Washington, transcribed from a tape of the evaluation conference in June 1968, is typical of their conversion:

> As far as score reading went...I think it was something that was very successful. In going from the Petroushka - where they were sure they couldn't do a thing with those notes that were printed there - and at the end this was one of the big thrills. It makes a difference to them. One girl said, "I was surprised that it made a difference to me that I had the notes," so that, for instance, when we listened to the Stamitz she would rather have the notes in front of her. And she said, "I never knew it could make any difference in my life."

Analysis in the precise terms possible with a score is not an end in this course, but a means for developing analytical listening. Listening tests devised for each of the early units try the student's ability to hear with the unaided ear the concepts and relationships, particularly structural, that in class were discovered with the help of visual data. The assumption is that the student after he leaves the course will rarely have a score before him. We aim not so much at musical literacy as, if I may coin a word, musical

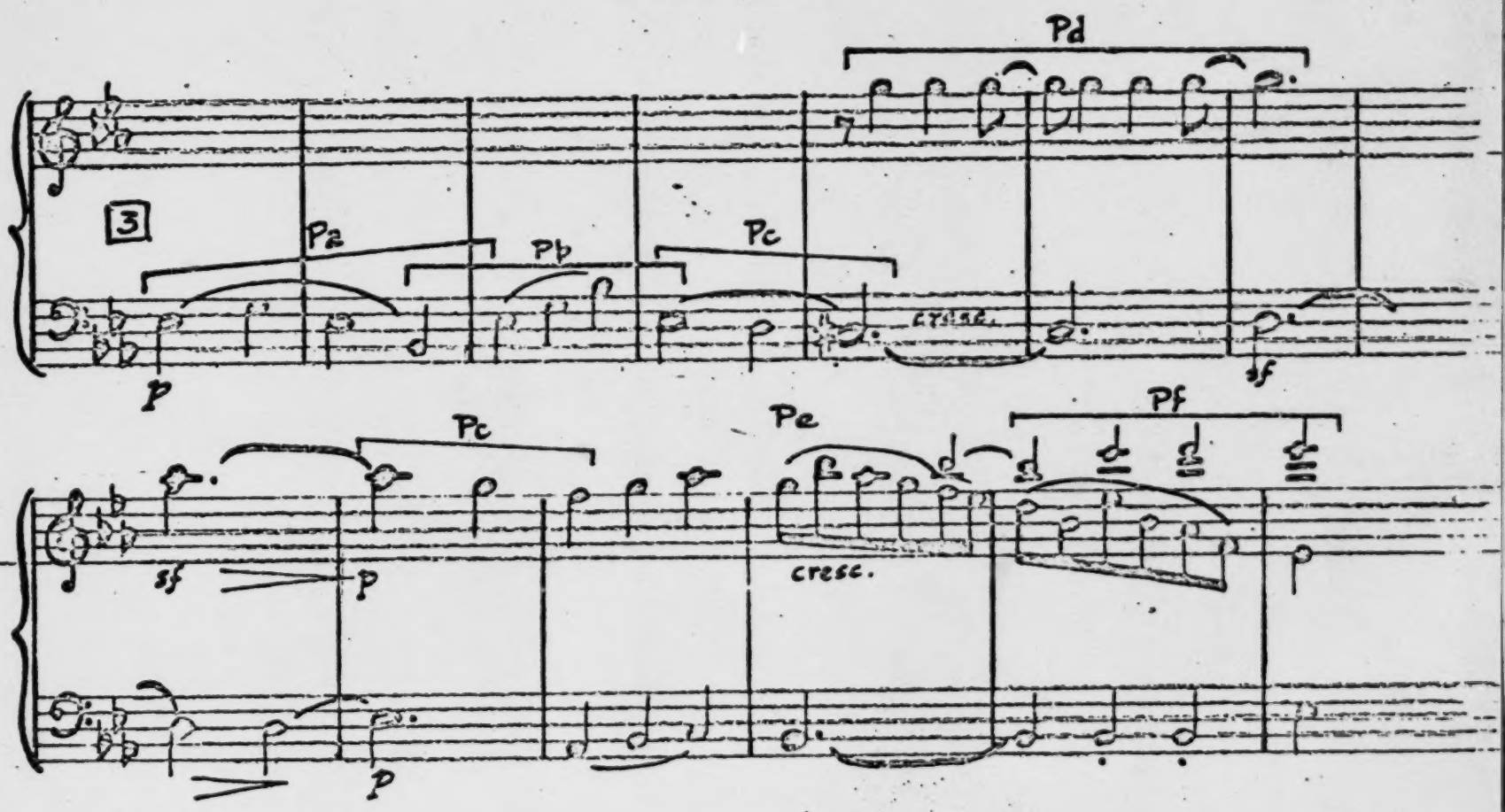
auralcy. By probing deeply into a few exemplary pieces that are rich in opportunities for analysis, the student, we hope, will enlarge his possibility for reacting to all music and meeting any composer's thought.

By means of taped excerpts and simplified scores the student is trained to observe essential details, for example to recognize cadences of varying degrees of finality, which permits him to perceive the main structural points or closes of sections. In one typical problem for aural study, the student hears the opening theme of the Eroica symphony (Example 1), the fortissimo statement some measures later, a development of the theme that first appears in the closing section of the exposition (Example 2), and finally the so-called "new theme" of the development section (Example 3). (Transparencies are supplied with Unit IV). The last two examples strain the listener's ability to relate what he hears to the opening theme. He is forced to consult the score for a sharper view, and finally Beethoven's sketches for the section that became the "new theme." He there finds in place of the "new theme," not the famous oboe melody, but the melody that appears in the published version of the score in the second violins and cellos. Beethoven planned to arrive at this climactic point - in e minor, the most distant tonally from the Eb major that began the development - at a decorated version of the opening theme. Later he conceived the beautiful countermelody in the oboe, obscuring the thought process that had led to this event. Example 4 , taken from one of the overhead transparencies, helps reveal that the "new theme" is not new but a counterpoint to an elaboration of the main theme.

The detailed analysis expected in some of the units encountered some opposition in student critiques. "Picking the music apart" decreased their enjoyment, some felt. All of the teachers, however, were convinced that the eventual benefits outweighed the painful moments. Richard A. Disharoon, the teacher at Pikesville High School in Baltimore, put this very concretely:

Example 1

Example 4-4-1 (Transparency): Taped examples in reduced score marked to show relation to P.



Example 2

> The crowning point was a little girl who came in about two weeks ago (the end of the year) who - in her terms - told me she'd "made the big switch." I asked her what she meant, and she said that she'd been studying the piano for quite some time, which I knew, and she played mostly the pop tunes - Broadway show tunes - and the "big switch" for her was to Haydn, Bach, Mozart, and "all those guys," as she said. She was playing the Mozart Sonata and she said, "You know I really can see the organization." I asked her what she meant. "The development...the recapitulation..." She was just very, very enthused about it.

There is more to understanding a musical work, however, than accurate, analytical hearing. This curriculum is founded on the conviction that a work of art is not an isolated object but is fully revealed only by knowing all that contributed to its making.

Example 3

Example 4

A composer often starts with musical material not of his own invention. Up to the sixteenth century it was rare for a composer to invent his primary material or melody. He often borrowed it from some plainchant, popular or folk song, or a standard tune for singing poetry or dancing. We lead the student to examine the process through which a composer takes possession of such raw material and makes it a vehicle for his personal designs. Handel's Saul offers excellent models in the choruses based on Antonio Urio's Te Deum. From

a study of these examples, the student is led back in history to the sixteenth century to examine a motet by Mouton and a parody mass built upon it by Arcadelt. Through "flash-backs" of this kind the student is given a historical perspective on both changing styles and methods and on the continuity of compositional procedures. For Stravinsky's Petroushka, eight such pieces of pre-composed material are furnished the student: five Russian folk songs, two nineteenth-century waltzes, and one French popular song. Each song appears in the Student Manual in musical notation with an English translation for singing while the tape records a performance in the original language. In connection with one of the songs the student hears not only Stravinsky's arrangement but also others by Tchaikowsky and Balakirev and is asked to compare the attitude of a romantic and a modern composer toward the material, particularly as it reflects his interest in preserving the folk spirit of the song.

Sometimes a composer bases a passage not on a particular melody or piece but on a style of music, as Haydn does in a passage in the first movement of Op. 76, no. 3, where he imitates a bagpipe. The student is asked to compare it to a bagpipe piece recorded by Bartok in Hungary, where Haydn wrote the quartet.

Another time a composer may borrow only the sound of an instrument foreign to his medium, as Stravinsky does in Petroushka in a passage in which he imitates, in turn, a barrel-organ, hurdy-gurdy, and music box. Except for the last, these are instruments no longer heard in the street; so we bring them into the classroom by way of tape to introduce a short lesson on orchestration. What does it take to imitate a barrel-organ through a symphony orchestra? Only careful listening can isolate the instruments Stravinsky chose.

Thus is introduced the topic of medium as both limitation and stimulus for the composer. The medium very much affects the style of the message, if it is not the message. How it does is asked several times in the course, first in Unit 2 on piano music. The problem posed is to circumscribe the limits, capa-

bilities, and characteristics of the piano. Students are asked to compare the sound of Schubert's Impromptu in A♭, D. 935 no. 2, played on a harpsichord, modern piano without pedaling, with pedaling, and an Ancreas Stein piano of 1820.

The question of medium is approached with ever maturing sophistication in later units of study. In Unit 4, on Beethoven's Eroica Symphony, the theme of the final movement is studied in four versions, as a contradance, written in 1801, as ballet music in The Creatures of Prometheus, opus 43 of the same year, as a theme for the Fifteen Variations with Fugue for Klavier, opus 35 of 1802, and finally in the Eroica of 1804. Students are asked to consider how the medium affected the composer's attitude toward the sound-potential of the theme. So the medium is seen not only as a limiting factor but as an inspiration, because the dance, written originally for a ballroom orchestra of strings, acquires unexpected grandeur when scored and rewritten for symphony orchestra.

The place, audience, or function for which a composer writes also determine his ideas and how he develops them. Students are asked to come to a definition of chamber music by searching into its past. They are shown a series of pictures of ensembles, beginning with modern musicians in tails on a stage to informal groups of amateurs playing in salons of the eighteenth, seventeenth, and earlier centuries. From the discussion emerges the realization that there was once true "chamber" music; that behind the concert chamber music of today there was a tradition of playing for fun as well as for informal audiences; and that for music to be fun certain things had to happen in each of the parts. They find in listening to a Ricercar by Andrea Gabrieli that it is like a game, each player taking his turn at the melody. They hear it first played on viole da gamba, then on brass instruments. The brasses introduce another variable into the equation: is it still chamber music? The discussion leads to a clarification of the chamber music tradition and of how it persists in today's formal concert setting.

Summary View

The function for which a musical work was written may be determined even more specifically by non-musical factors if it is a work for the dance. The choreographer may lay down a general or specific framework for the composer. In the case of Petroushka, the scenario was a collaboration of the artist Alexander Benois and Stravinsky; so the composer was limited only by the theme, a set of characters and an approximate sequence of events. At times, nevertheless, Stravinsky's music is quite literal in its reference to the actions on the stage. To appreciate all the allusions demands an acquaintance with his theatrical conception. To this end the student is supplied a detailed scenario cued to the score, and he sees the original Benois sketches for scenery and costumes and a set of photographs of a performance by the Royal Ballet of England that sought to restore the original production.

Borrowed material, medium, and function are partly external influences on a composer's thought that, when revealed, add to the understanding of his work. Similarly the composer's versions prior to the finished one, his relation to certain events and people, the prevailing attitudes toward the psychology of emotions or toward the purpose of art in his age: these too may illumine some dark areas of our knowledge of a work. When such external aspects of the aura around a piece of great music, which purists scorn as irrelevant, can add understanding, we have not hesitated to include them.

In evaluating the success of the curriculum we have purposely avoided the usual experimental procedures and instruments: control groups, standard tests, statistical samplings. These lend only an illusion of scientific precision in a subjective field such as ours. Rather we have compiled as much information as possible on the students in the testing classrooms. The Project Director visited as many of the schools and classes as he could manage on one extended trip. We have come to know the teachers, their qualities and limitations. The teachers have collected in many schools detailed student critiques and some made up elaborate questionnaires for students to answer either anonymously, or, when the data about the student was relevant, in signed statements. This wide range

and great quantity of evaluative material will be weighed in planning revisions for publication and suggesting special adaptations.

Perhaps the surest sign of the success of the course is that it has affected students' out-of class lives. Many have begun going to concerts and collecting records. Ralph A. Bowie, the teacher at Lebanon High School in Lebanon, New Hampshire, spoke eloquently of the effect of the course:

> I had a youngster who bought all the records....There are kids who just started record collections, though, as a result of this, and started to go to concerts - kids who had no background in music whatsoever before....What amazed me too was dids that had no background whatsoever were all of a sudden really quite an authority on music. They could sit and they could verbalize with you. They could talk with you about it and they felt Petroushka was theirs. They felt that the Eroica....They knew this piece, this was one thing they could really zero in on and talk about. And this is why I'm so much in favor of a minimum amount of material and as much depth as you can get away with. Compare this with if you just gave a chronological order of a lot of material....They were really quite learned listeners at the end of the year. And these were kids with no music background at all.

One of my favorites of the many tributes we received from students is this one from Reba Gliksman, a sophomore at Atlantic City High School:

> I find that I can hardly begin to tell you what this course has done for me. Before I signed up for the Yale Project Music Course I had no idea what I'd gain from it. I feel as if I've gained more than the students who have had instruments to play on or who have just studied instruments. Because I can't read music nor have I ever played an instrument before. Yet I was interested in knowing how compositions were put together and in the way in which they are formed. I must admit that there were many times I found myself completely lost, but this was only when we started naming the notes and so forth. Taking this course and being exposed to this type of music has showed me how really interesting, wonderful, and exciting this music is. I never cared about piano sonatas or ballades or chamber music or anything like that until now. I've simply fallen in love with Beethoven's Eroica. All I can say is that this course is full and rich with the most beautiful music in the world and whoever hasn't enjoyed this type of music should take this course and they'd surely change their minds. I'd like to thank the person who thought of this project because I never would have known what "good" music was if it hadn't been for this course.

Another student view to ponder is this one from Clayton Albright, in Magdalen York's class at Bethlehem Central High School in Delmar, New York. It answers those who accuse us of imposing a European adult high-culture on American

youth, who, it is said, should be studying their own music:

> I have enjoyed this course immensely, although that is not the objective...The course has opened up an entire new field of music for me. Before the course, I though "classical" music was just that, something to be put up with as a relic of the "old" society. Trying to show up this falsehood is like trying to describe the ocean to someone who has never seen anything larger than a puddle.
>
> Claude V. Palisca

CHAPTER 2

THE UNITS OF STUDY

In this chapter each of the principal authors provides a summary of the Unit entrusted to him.

The organization of this project was originally predicated on the collaboration of theorists, historians, and educators, supported by research assistants, in the production of each of the Units of study. Because of the difficulties of scheduling released time, differences of approach and style of writing, and particularly the limitations of time and compensation imposed by the Project budget and by university regulations, most of the research and writing of Units was done by individual authors, who donated much of the time and effort necessary to their completion. The Project is grateful to these authors for permitting the use of their Units in the testing program and the quotation of excerpts in these pages. Otherwise the Project and Yale University regards all rights of publication to the Teacher's and Student's Manuals as belonging to the authors themselves.

K.A.W.

Unit 1: Music for the Dance: Stravinsky's Petroushka

By Claude V. Palisca

Petroushka has been chosen as the central work for Unit 1 because of its immediate appeal and its capacity to arouse the student's curiosity about many aspects of musical composition. An examination of the broad range of techniques used by Stravinsky offers an introduction to various musical practices that can be studied more fully in later units. For example, the relation of music to non-musical subject matter; the relation of music to the other arts, such as dance, theater, and scenic design; the role of invention and borrowing as sources of primary melodic material; the differences between western and non-western folk music, between popular folk songs; the nature of key, scale, mode; basic principles of musical design; varieties of musical texture and varieties of rhythm and meter; these are all topics that arise naturally from a consideration of essential and characteristic aspects of Stravinsky's style in this ballet.

The material for Unit 1 has been arranged so that the student first becomes acquainted with the work as a whole by listening to it several times while following the scenario, given in the Student Manual, and seeing pictures of the ballet scenes and characters (28 frames in filmstrip or slide form). The teacher is supplied with a guide to the frames which coordinates them in synchronization with a recording of the ballet. It is possible for the teacher to dub signals on a tape made of a recording of the entire ballet which will activate an automatic slide-projector. Seeing the pictures of the ballet scenes and characters and discussing them apart from the music is also useful as a means of reviewing the scenario.

As reading during this classroom study the student is provided in his manual a short essay "Ballet: A Glimpse at its Past."

When the student has mastered the details of the scenario he is ready to consider the relationship of Stravinsky's music to it. Excerpts from the recording are presented by means of the tape for this Unit for discussion of the following points:

1. Is the music a description in sound of the action on stage?
2. Does the music seem to articulate the feelings or personalities of the characters on stage, or is this left to the dancers?
3. Does the music project an atmosphere, a local flavor, a kind of tonal backdrop to supplement the scenic design and costume?

These are some general questions to keep in mind. For each tape example a specific set of questions elicits the observations that would lead to a fruitful discussion of the general questions. For example:

Tape 1-4-1: **#30 to Dance Russe**

Stage Directions: **#30 An old Puppeteer appears in front of the theater. Le Tour de Passe-Passe.**

#31 The Puppeteer plays the flute.

#32 The curtain of the little theater opens and the crowd sees three puppets: Petroushka, a Moor, and a Ballerina.

Discussion Questions	Answer Outline
How does Stravinsky project an atmosphere of mystery and suspense in this section?	Lack of obvious pulse. "Creeping" bassoon line. Lacy figures in strings, celeste, and harp.
Does this section suggest answers to any of the general questions above (on the blackboard)?	Yes for 1: Flute in orchestra and Puppeteer's flute. Yes for 2: bassoon and Puppeteer. Yes for 3: general air of mystery.
(Read Stravinsky's quotation to students from p. 1 of this Part) Does this quotation seem in keeping with the music in this section?	Subjective responses.

To help the student to refer to the music and to retain it in his memory a set of simplified excerpts from the score, which we call a Synoptiscore, are given in his manual. For example for the tape example above, the excerpts are found on p. 11, marked with rehearsal numbers (in square boxes) from 30 to 32.

It is not expected that the student can read music at this point, but for some it is a good memory-aid to recall the sound of certain passages.

With Part 5, which concentrates upon the sources for Stravinsky's melodies, music reading is taught in terms of deciphering short one-line tunes. The Student Manual contains a supplement of instructions on music reading to reinforce instructions given in class. For each of the borrowed tunes that could be identified, the Student Manual gives the melody, with a singable English translation if there is a text, as it is found in anthologies of folk music and other sources. The tapes for class discussion give: 1) the song sung in its original language and/or a performance of the material or similar material in its original context; 2) the passage in Petroushka in which the melody is used most faithfully; 3) arrangements of the same tune by other composers. There are several reasons for this close look at Stravinsky's borrowings. It shows that the composer strove to give a vivid sensation of a Russian fair by citing authentic music couched in a style that simulates folk performance. It is very revealing of the process of composition to know what the composer started with as raw material. Stravinsky's style at this time was much affected by certain techniques found in folk music; some of these continued to mark his style in even recent compositions. It is rare that one can use class-singing of authentic folk music as a means of getting to know a work of art-music, and on this occasion it serves the added purpose of teaching music-reading.

A typical section of the Teacher's Manual for this study is the following:

Example: Unit 1, Teacher's Manual, pp. 26-27

Tape 1-5-9 Down St. Peter's Road

9a. Sung in Russian
9b. As used by Stravinsky at #90.
9c. As used by Tchaikovsky in a four-hand arrangement for piano
9d. As used by Balakirev in Overture on three Russian folk themes.

Background Information

The fourth scene introduces several songs, the first of which is the basis of the Dance of the Nursemaids. It is simply entitled "Dance Song" in the collection of Melgunov, from which the vocal version sung on the tape is taken. This is one song that Stravinsky admitted borrowing. In one of his conversations with Robert Craft he stated:

> Excellent collections of Russian folk music by Tchaikovsky and Liadov and a more or less good one by Rimsky-Korsakov, had been published; all of these were familiar to me, of course, and while I did not actually turn to folk music as source material, I was undoubtedly influenced by it. The song "Down St. Peter's Road" in Petroushka...was taken from Tchaikovsky's collection.[6]

6. Memories and Commentaries, p. 91.

Example continued

The version arranged by Tchaikovsky for piano, four-hands, is included in the tape and performance material for this unit. It differs markedly in details from the tape-recorded version in 9a.

Discussion Questions	Answer Outline
Which of the arrangements, the Stravinsky and the Tchaikovsky, or the Balakirev seem more fitting to the style of the song?	Stravinsky: static harmony in keeping with folk nature. Tchaikovsky: academic countermelody like Rimsky-Korsakov in Easter song. Balakirev: Countermelodies and lush harmonies.

Balakirev judiciously keeps the harmony quite simple, but, like Tchaikovsky in his four-hand arrangement of this song, and Rimsky-Korsakov in the arrangement of the Easter song, he relies upon a rather academic sort of counterpoint in the cellos to provide a steady forward movement (E).[7] In another place (L + 13 in the score), he accompanies the melody in the violins and cellos with a chromatic figuration in triplets in the viola. This leads directly to a statement (at M) with lush harmonies against a drone. Balakirev, in short, has assimilated the melody into his own style. Stravinsky, on the other hand, creates a style to fit the song. The droning harmonies alternate between two tones during the tutti statement at #92 . Otherwise it is the kind of busy orchestra that we have met throughout this work, laying down a backdrop for the principal melody.

The Student Manual gives the following material for this discussion: the tune with all its verses translated, and an arrangement of it for piano four-hands by Tchaikowsky.

Example: Unit 1, Student Manual, pp. 23-24; p. 35

DOWN ST. PETER'S ROAD

Tune and Text: Mel'gunov, Russkai Piesni (Moscow, 1879), p. 10, no. 5.

English Translation:
Kerala Snyder

On to Tver Yama, on to Kolomensk
Rides my dearest one on a troika sleigh,

Rides my dearest one on a troika sleigh,
On a troika sleigh with a little bell.

On a troika sleigh with a little bell,
With a little bell, with a jingle bell.

My dear one writes me, writes a note to me,
Writes a note to me, but it does not cheer.

Writes a note to me, but it does not cheer,
No, it does not cheer. Written not with quill,

Written not with quill, written not with ink,
But my dear one writes with the burning tears,

But my dear one writes with the burning tears
With the burning tears of a sad young man.

With the burning tears of a sad young man:
"Don't sit, Dunyasha, late into the night."

"Late into the night, by your window small;
Don't you set the match to your candle bright."

"To your candle bright, made of purest wax,
Don't you sit and wait for a well-loved guest."

"For a well-loved guest, oh my little friend,
For I will not come to stay as a guest."

"I will come to you only to announce,
To tell you, my dear, that I am engaged."

"Go and marry her, scoundrel, go ahead,
Take the neighbor girl, go and marry her;

"Take the neighbor girl, go and marry her;
If you take my friend, you will soon be sad,

"But if you take me, you will always have,
You will always have much the fairest maid."

The next topic is the rhythmic idiom of Petroushka. This music is an excellent introduction to the topic of temporal organization, since it offers examples of all sorts of rhythm. Taped examples of the several varieties stimulate the class to discover that there are passages in which there is a pulse but not a meter, others in which there is a fixed meter, others in which the meter is changing, others in which two meters are heard simultaneously. In the process the elements of rhythm are taught while the ear is sharpened to hear these in various contexts, always keeping in mind the purpose of the music to evoke appropriate movement from the dancers in terms of the scenario. Also reading of rhythm is exercised.

From here the student is ready to examine melodic motives that unify the work. The interval of the fourth is found to be prominent in several of the borrowed melodies, and the composer seems to have been inspired by them to use the fourth as a unifying device in his own motific invention. The discussion of examples that prominently include the fourth train the ear to hear this interval and the mind to accept the idea of interval.

Part 8 develops inductively the concepts of scale and mode. The borrowed melodies are ideal for this purpose, since some of them are in major, others are modal. A transparency sums up the results.

Example: Unit 1, Teacher's Manual, p. 39, 1-8-2.

Example 1-8-2 (Transparency)

Note: Waltz 4b stops at A in the excerpt in the Student Manual but eventually closes on F.

1. Easter Song
T T S T
2. That She Had a Wooden Leg
T T S T
3. St. John's Eve
T T S T T
4a. Waltz
T T S T T T S
4b. Waltz
T T S T T S T
5. Down St. Peter's Road
T T S T T S T
6. Oh, You Doorway
T T S T T
7. Street Song
T T S T T S T

The chromatic scale is also derived from a passage in the score.

Having now had ample drill in recognizing the main themes of the first scene of the score, the student is ready to deal with a long section of the score in terms of its larger form. The section chosen for this purpose is the "Crowds" scene, from the beginning to rehearsal number 29. It is found to be in a symmetrical ABA form, but with many variants in the return of A.

Part 10 exploits the polytonality of the Petroushka theme at No. 49 in the score to introduce the idea of key. Some teachers may find this problem too difficult and may choose to omit this Part.

Unit 2: Music for the Piano

By Leon B. Plantinga

Unit II deals with music for piano. Two compositions were chosen for study, Schubert's Impromptu in A-flat, and Chopin's Ballade in G minor. The Schubert piece was used because it has a simple, clear formal construction, and because it exemplifies idiomatic writing for piano. Part 1 establishes very quickly the overall form of the composition, and then helps the student discover why it is so perfectly suited for performance on a keyboard instrument (and in the course of the discussion some preliminary points about harmony, range, and notation are raised).

Sample pages from the Teacher's Manual follow.

Example: Teacher's Manual, Unit II, pp. 3, 4.

Discussion Questions	Answer Outline
Is the range of pitches used in section B divided up so as to facilitate performance on the keyboard?	Yes; there are always two distinct sections of the total range in use.

Even though these sections or areas of the total range may be very far apart, as in mm. 67 ff., the lower one can easily by played on the keyboard with the left hand, and the upper one with the right hand. With the exception of a short passage in mm. 74-78, the part for the right hand in Section B is written in the G clef and that for the left in the F clef.

Keyboard figuration

Can you see an obvious difference between the parts taken by the left and right hands, or are they largely the same?	They are very different.

The music played by the right hand consists of a rippling figuration in eighth notes, or triplets. A triplet is a group of three notes which together have the value of one note of the next higher denomination. The normal eighth notes, or one eighth note triplet have the value of a quarter note. Triplets are usually written thus:

But in section B, where the pattern of note values is very regular, the eighth note triplets are distinguished by the beams alone.

Can you name the tones used in the right hand part in m. 47 and arrange them in ascending order? in m. 48?	Solution:

This arrangement clearly shows that only three different tones or letter-names are used in mm. 47-48 (disregarding duplication of tones at the octave); D^b, A^b, and F. The right hand part in mm. 49 and 50 could be similarly arranged into chords or groups of tones heard together; this is shown in Tape 2-1-5 and Transparency 2-1-1.

Tape 2-1-5: mm. 49-50, as written and arranged into chords.

(Example continued)

Example 2-1-1 (Transparency 2-1-1)

The figuration in the right hand part of Section B consists, thus, of chords whose tones are played successively instead of simultaneously. This kind of figuration is often called "broken chords."

Discussion Questions	Answer Outline
Why are broken chords of this sort particularly suited for performance on a keyboard instrument?	They fall easily under the performer's hand.

Such a figuration can be played on a keyboard instrument very conveniently; the player can simply place his fingers over the individual tones of the chords in advance and play them in turn. He can play all of m. 47, for example, without changing the position of his hand, and the same is true for m. 48.

In Part 2 distinctions between the principal keyboard instruments--organ, harpsichord, and piano--are made. The Student Manual presents a short history of the piano, with diagrams of its internal mechanism, and the action of the harpsichord is discussed in class. The taped examples include a performance of part of the Schubert Impromptu on a harpsichord, and the entire piece on a nineteenth-century Stein piano, exactly the sort of instrument Schubert played. In this way the student is led to discover more exactly how the characteristics and capabilities of the instrument are involved with the style of the music.

Sample pages from the Teacher's Manual follow.

Example: Teacher's Manual, Unit II, pp. 7, 11.

(Example: Teacher's Manual, Unit II, p. 7)

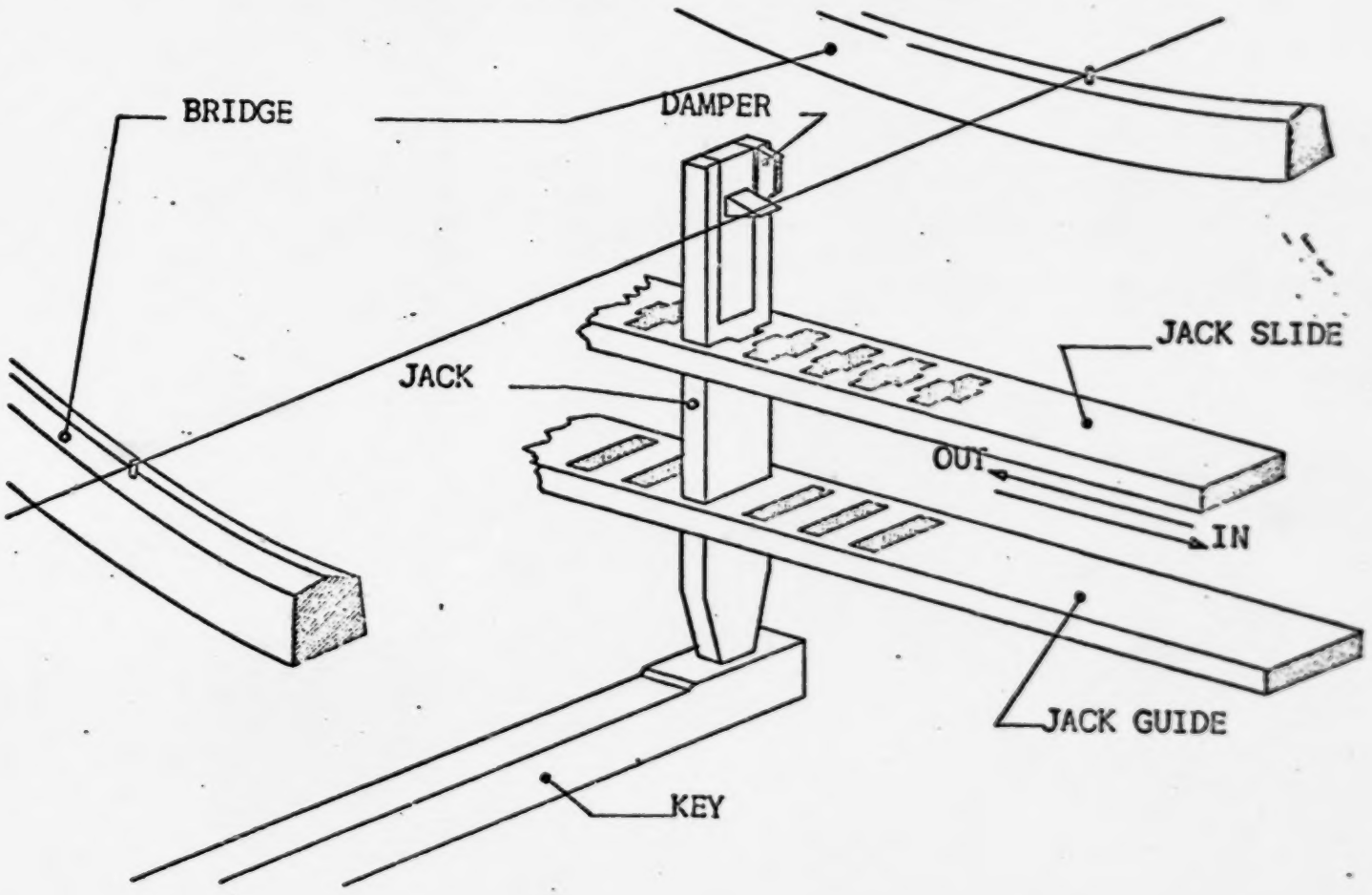
sound is produced by the striking of hammers--actuated directly by the keys--against the strings. Striking the keys more strongly increases the speed at which the hammer is moving when it reaches the string. It is the velocity of the hammer at the moment of impact that determines the volume of the resultant tone.

Discussion Questions	Answer Outline
Why does the force with which the keys are struck have no influence upon the volume of sound produced by the organ? by the harpsichord?	The organ key merely opens a valve. The harpsichord key actuates a plectrum that plucks the string, does not strike it.

In modern pipe-organs, depressing the keys makes an electrical connection--like turning on a switch. This opens a valve, allowing air which is kept under constant pressure to pass through the pipes.

A harpsichord's tones are produced by plucking strings, not striking them. A plectrum attached to a jack, as shown in Transparency 2-2-1, plucks the string when the jack is pushed upward.

Example 2-2-1 (Transparency) : Plectrum, String, and Jack



(Example: Teacher's Manual, Unit II, p. 11)

grand piano. The Viennese pianos that Schubert used in the first part of the nineteenth century were different from the modern instrument in several respects. Listen to the entire Impromptu played on a Stein piano made in Vienna about 1820--shortly before Schubert wrote his Impromptu--and note the difference in sound.

Tape 2-2-5: Impromptu on Stein Piano

Discussion Questions	Answer Outline
How does this piano sound different from the modern grand piano?	It is "lighter" and "weaker".

While it allows for all the flexibility and minute control of volume of the modern piano, the Stein has a distinctly lighter, weaker sound. A climax such as that in Section B is much less thunderous than on a modern grand piano. Effects such as this one are heard on a much smaller scale.

Why does this piano have a weaker sound than the modern one?	It has a smaller frame, shorter thinner strings, and smaller hammers.
But the Stein piano also has a different "tone quality" or "tone color." What might account for these differences?	Construction. Hammers are covered with leather instead of felt.

A piano's tone quality depends on several factors: the thickness and material of the strings, the shape of the case, the point on the strings at which the hammer strikes, and others; but the single most important factor is the texture of the hammers. The modern piano's distinctive sound results primarily from its rather soft, flexible,heavy felt hammers; the Stein piano has a different tone quality in the first place because it has light, rigid hammers covered with leather.

Part 3 explores the delicate balance between variety and similarity in the major sections of Schubert's composition. In the course of this discussion the student is introduced to certain basic concepts in musical style: chordal texture and figuration, accompanied melody and melody imbedded in figuration, methods of rhythmic emphasis, and determination of key centers. Part of Beethoven's Sonata, op. 26 is used to illustrate more fully the relationship of melody and figuration.

Sample pages from the Teacher's Manual follow.

Example: Teacher's Manual, Unit II, pp. 12, 13, 15.

Part 3

Schubert's Impromptu: Variety and Similarity

Sections A and B of the Impromptu sound very different in several respects. Now listen to a portion of each and think of some of some of the ways in which they are different.

Tape 2-3-1: mm. 1-6
mm. 47-58

Motion

Discussion Questions	Answer Outline
Does one of these sections seem to move faster than the other?	Section B clearly moves faster than A.

This is probably the most noticeable difference between the two sections. In A there is a new sound (or a repetition of one just heard) on the average of every quarter-note value--thus its tones move three times as fast as those of Section A.

Chords and Figuration

We have said that the right hand in Section B plays a figuration in broken chords. Are there any chords (or groups of tones that are heard together) in Section A?	Section A consists largely of"unbroken chords"--groups of tones that are actually played together.

Melody

Is there a prominent melody in section A?	In Section A the highest line of music is heard as a distinct melody.

If one were to sing the beginning of Section A, the part he would be most likely to sing is this line. It is shown in Tape 2-3-2.

Tape 2-3-2: mm. 1-6 top line only.

Let someone in the class now sing a part (eight measures will suffice) of this melody.

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(Example, continued)

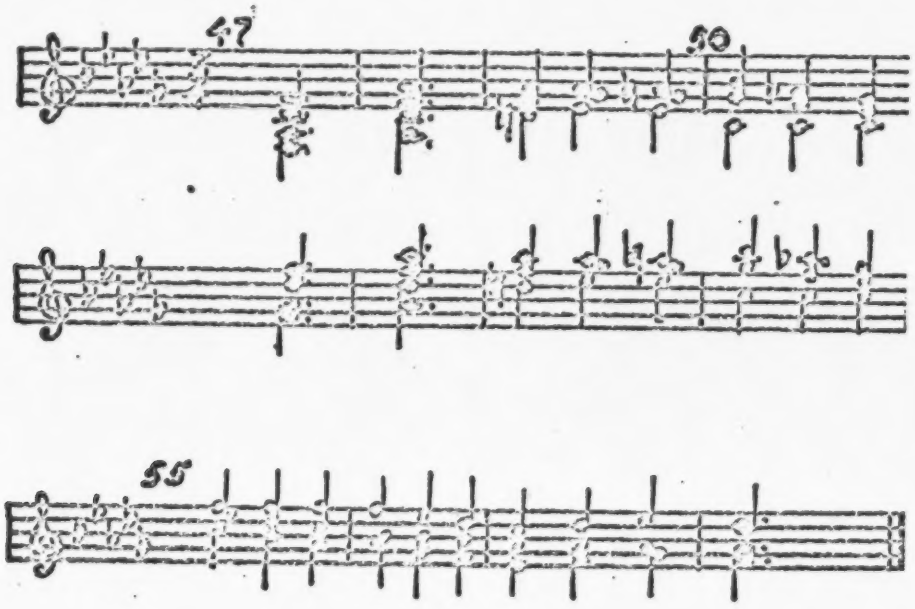
Discussion Questions	Answer Outline
Is there a similar singable melody in Section B?	There is a melody, but it is concealed in the figuration.

Let the same person now try to sing the opening measures of the right-hand part of Section B. This is almost impossible to sing. Clearly the figuration in the right hand is not a melody at all in the sense that the top line of Section A is.

Earlier in this unit we have assembled some of the figuration in Section B to make chords whose tones are sounded together--i.e., we have "unbroken" some of the broken chords. Tape 2-3-3 and Transparency 2-3-1 show the first twelve measures of Section B arranged in this way.

Tape 2-3-3: mm. 47-58, chord structure.

Example 2-3-1 (Transparency)



Now can you hear a melody in this section?	The top line of these chords now can be heard clearly as a melody line.

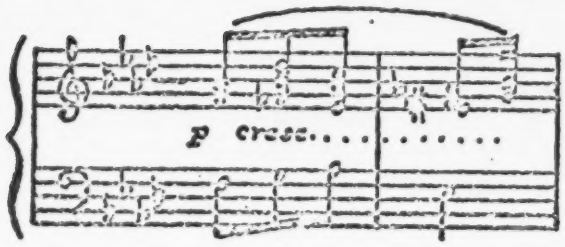
Transparency and Example 2-3-2 shows the broken-chord figuration in its original form together with this line.

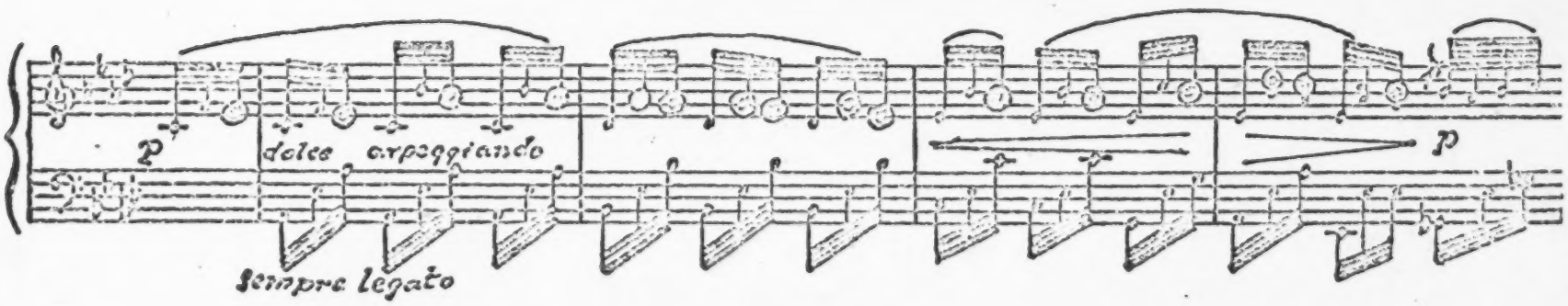
(Example, continued, Teacher's Manual, Unit II, p. 15)

technique, in Beethoven's Sonata for Piano, Opus 26. The first movement of this sonata consists of the theme with variations, i.e., a statement of a segment of music or theme followed by a series of variations of it. One technique by which Beethoven varies his theme is to make a figuration in which the melody of the theme is embedded. Tape 2-3-4 and Example 2-3-3 show the beginning of the theme, first, and then the beginning of the variation that uses this figuration.

Tape 2-3-4: Beethoven, Op. 26, I. mm. 1-8, var. 5. mm. 1-8.

Example (Transparency) 2-3-3





Parts 4 and 5 explore in greater detail the internal construction of the principal sections of Schubert's composition. The student is invited to discover how various elements of rhythm, harmony, texture and articulation contribute to a coherent and intelligible structure.

Sample pages from the Teacher's Manual follow.

Example: Teacher's Manual, Unit II, pp. 22, 25.

Part 4

Schubert's Impromptu: Divisions and Subdivisions

Tape 2-4-1: Section A, without repeats.

Discussion Questions	Answer Outline
Is this music a continuous unit, or does it fall into clear subdivisions?	It has three clear subdivisions: mm. 1-16 mm. 17-30 mm. 31-46

These segments should be located in the score in the Student Manual.

Are any of these three segments closely similar (if necessary, play Tape 2-4-1 again)?	The third is like the first.

The third segment is very much like the first mm. 31-34 and 39-42 in fact are identical to mm. 1-4 and 9-12. To the three segments we might apply the letter designations, respectively, a, b, and a'. Students should label the beginning of each segment in the score.

Tape 2-4-2: mm. 9-33

Tape 2-4-2 is the ending of a, all of b, and the beginning of a'. Is there a definite "stop" at the ending of both a and b?	The music stops at the end of a, but b leads directly into a'. Thus b and a' are bound together.

In Tape 2-4-1 the pianist played straight through section A to show clearly its three subdivisions. Actually the composer has indicated certain repetitions within the sections: everything between the signs (||: :||) is to be repeated once (if the first repetition returns to the beginning of the composition, as here, the initial (||:) is omitted).

Does the pattern of repetitions in this section further emphasize the connection between b and a'?	Yes: a is repeated by itself and b and a' are repeated together.

Taking these repetitions into account, the form of section A could be repeated as follows:

mm.	||:	a	:|| ||:	b	a'	:||
			1			17	31	

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(Example, continued, Teacher's Manual, Unit II, p. 25)

Segments a and b differ, then, in volume level
thickness of the chords
type of upbeat
articulation
style of melody.

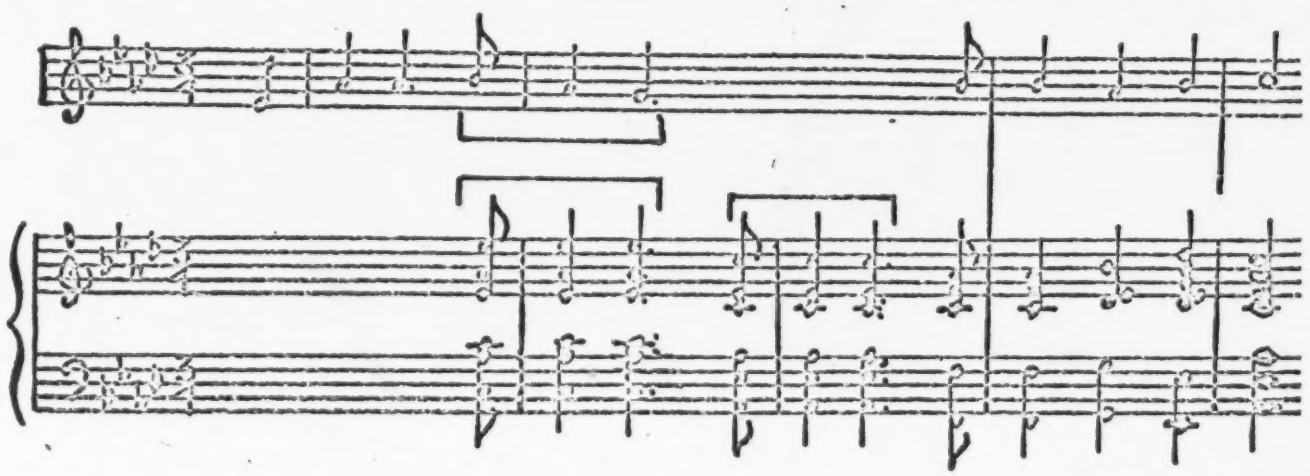
As we have observed in passing, they are similar in that:

Both consist primarily of chords
In each case the uppermost tones of the chords comprise a melody

Discussion Questions	Answer Outline
We have noticed that a and b have different rhythms in that a begins with a quarter-note upbeat and b with an eighth-note upbeat. Are the rhythms of these two segments at all similar in other respects?	They are very similar.

They are very closely related, as is seen in Tape 2-4-7 and Transparency 2-4-1, which compare the rhythms of mm. 2-4 with mm. 17-20.

Tape 2-4-7 mm.2-4 and 17-20.
Example 2-4-1 (Transparency)



To the two points of similarity we noted between a and b (i.e., chordal texture and a melody in the uppermost line), then, we can add that the two segments have an almost identical rhythm.

Toward the end of Part 5, certain new concepts in harmony are introduced, and a supplementary section in the Student Manual expands the student's understanding of ideas about tonal organization introduced in Unit I.

Sample pages from the Teacher's Manual follow.

Example: Teacher's Manual, Unit II, pp. 31, 32.

Because phrases 3 and 4 are simply a repetition of phrases 1 and 2 with a change of octave, we tend to group these phrases into pairs.

The melody of phrase 1 slowly ascends to its highest point, C, thus taking up the melody where phrase 1 left off. So the melody of phrase 2 is heard not as a new beginning, but as a continuation of phrase 1. Phrase 3 shows no comparable continuation of phrase 2, but simply repeats the melody of phrase 1 raised an octave. In this way the shape of the melody adds to our feeling that phrases 1 and 2 (and phrases 3 and 4) go together.

Perhaps the most important factor in the grouping of phrases in segment a' is the use of different types of cadences or endings to these phrases. Let us examine them for a moment.

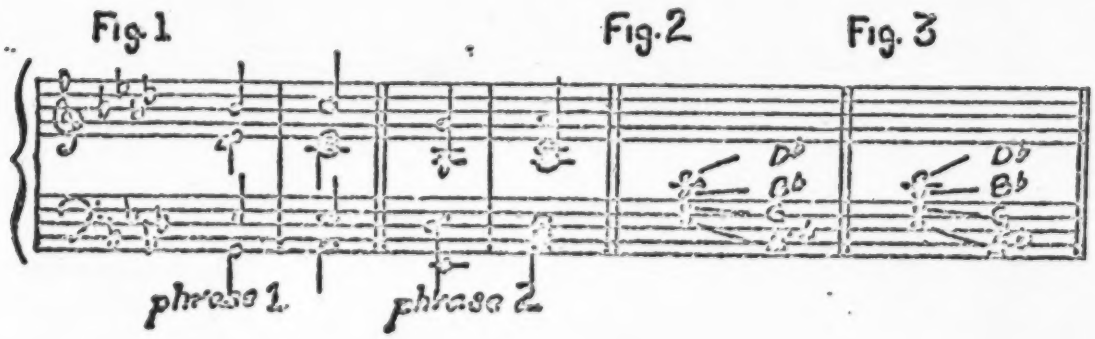
Tape 2-5-5: mm. 30-46.

Discussion Questions	Answer Outline
Listen once again to a', and observe especially the cadences of the four phrases.	
Do any of them sound more conclusive or final than others?	The cadences of phrases 2 and 4 sound more conclusive than those of phrases 1 and 3.

Because phrases 1 and 3 are identical except for change of octave, as are phrases 2 and 4, there are only two different cadences here, as shown in Example and Transparency 2-5-5 and Tape 2-5-5.

Tape 2-5-5

Example 2-5-5 (Transparency) Figure 1.



(Example, continued)

Discussion Questions	Answer Outline
Name the tones of the final chord (disregarding duplications) in the cadence of phrase 2.	A^b, C, E^b
What kind of chord is this?	A <u>triad</u> whose root is A^b.
Because this music is in A^b, this is a tonic triad. Which tone would serve as the root of a dominant chord in this key?	E^b
Name the tones in the penultimate chord of this cadence.	E^b, D^b, G, B^b
If we rearrange these tones slightly as shown in Figure 2 on Transparency 5, can you tell which kind of chord it is?	A <u>seventh chord</u>.
Which tone is the root? The seventh?	E^b, D^b.
The root of this seventh chord is a fifth above the tonic; how, then, can you further describe it?	It is a <u>dominant seventh chord</u>.

The cadence of phrase 2, then, is a dominant seventh chord proceeding to a tonic triad--a very conclusive-sounding cadence. Now look at the cadence of phrase 1.

How would you describe its final chord?	It is a tonic triad.
Name the tones of the penultimate chord.	G, E^b, D^b, B^b.
When these tones are rearranged as shown in figure 3, can you identify the chord they form?	A dominant seventh chord.
If both cadences consist of a dominant seventh chord (often indicated as V^7) followed by a tonic triad, why does one sound more "final" than the other?	Phrase 1: V^7 is first inversion. Phrase 2: V^7 in root position. Phrase 1: melody stops on the third. Phrase 2: melody arrives at the tonic (discussed below).

In Part 6 the student is introduced to two common dance types, the minuet and saraband. Various examples of these dances are presented, and the student is encouraged to find rhythmic and formal similarities beteween them and Schubert's composition. The emphasis in this discussion is somewhat more historical than heretofor, and certain "sociological" considerations about the title and intended audience for Schubert's piece are raised.

Sample pages from the Teacher's Manual follow.

Example: Teacher's Manual, Unit II, pp. 34, 36.

Part 6

Schubert's Impromptu: Minuet or Saraband?

The composition by Schubert we have been studying, though written in December of 1827, was not published until 1838, ten years after the composer's death. It was the second Impromptu of a group of four, designated Opus 142, brought out by the Viennese publisher Diabelli.[1] In Schubert's own manuscript these four pieces are numbered 5-8, as a continuation of an earlier group of four Impromptus published in 1827 as Opus 90 by the Viennese music printer Haslinger (their Deutsch number is 899). The earlier set was given the title "impromptus" by Haslinger, not Schubert. By the time he wrote the second set of these pieces, Schubert had agreed to the title, and he himself wrote "4 Impromptus" at the head of the manuscript.

Discussion Questions	Answer Outline
What, do you suppose, does the name "impromptu" mean?	This is a French word (now also English) meaning "extemporary" or "improvised."
From what you have seen of Schubert's Impromptu, do you think it was improvised, i.e., tossed off without advance planning?	This seems unlikely.

The elaborately symmetrical structure and subtle balance between elements of similarity and dissimilarity in this piece argue against its being an "improvisation." Robert Schumann, a composer and critic who lived shortly after Schubert, thought, in fact, that this Impromptu and the first of the set could easily have been intended as the first two movements of a sonata,[2]

---

1. Opus numbers are meant to reveal the order in which a composer's works are published. In some cases (as in those, for example, of Beethoven and Brahms) opus numbers are a reasonably reliable guide to the date of composition as well; i.e., a high opus number means that the composition is a late one, and a low opus number means that it is early. This does not at all apply to Schubert since most of his music was published in haphazard order after his death. The best numerical designations for Schubert's compositions are the Deutsch numbers (from the chronological catalogue by Otto Erich Deutsch, Schubert, Thematic Catalogue of All his Works). The four Impromptus in question have the number D 935.

2. Robert Schumann, Review of Schubert, Four Impromptus, op. 142, in Neue Zeitschrift für Musik, IX (1838), 193.

(Example, continued, Teacher's Manual, Unit II, p. 36)

Discussion Questions	Answer Outline
Can you detect any similarity in rhythm between this piece and the beginning of Schubert's Imoromptu? (if necessary play the beginning of the Schubert again).	Both have a slow triple meter with a prolongation of the second beat.

The piece by Froberger you heard is a type of dance called saraband, and its rhythm (i.e., the slow triple meter with a long note on the second beat) can be called "saraband rhythm."

The "saraband rhythm" was not confined to instrumental music. Many operatic arias from the seventeenth and eighteenth centuries show this rhythm. Tape 2-6-2 is a recording of part of Lascia ch'io pianga from Handel's Rinaldo of 1711.

Tape 2-6-2:
Lascia ch'io pianga
(beginning plus refrain)

Example 2-6-1 (Transparency) compares the beginnings of Handel's aria with Schubert's Impromptu.

Example 2-6-1 (Transparency): Laschia ch'io pianga
and
Impromptu, mm. 1-2.

At the close of Part 6, part of Chopin's Ballade is introduced, and with it the distinction between music intended for professional virtuosi, and that suitable for amateur performers. Part 7 deals with various stylistic features of the ballade, concentrating on the typically Chopinesque type of melodic ornamentation.

Sample pages from the Teacher's Manual follow.

Example: Teacher's Manual, Unit II, pp. 41, 44, 45.

Part 7

Chopin's Ballade: Virtuoso Piano Music

We have said that Chopin's Ballade in G minor is music intended for the professional pianist.

Play about the first half (to m. 117) of the Ballade, asking the students to listen for difficult, brilliant virtuoso passages.

Discussion Questions	Answer Outline
Which passages sounded especially difficult?	M. 33 Mm. 44-58 Mm. 109 ff
What is difficult about them?	M. 33: intricate line with many accidentals. Mm. 44-58: fast, irregular, wide-ranging figuration; leaps in bass. Mm. 109 ff: legato octaves, large leaps in bass.

These three passages are illustrated in Tapes 2-7-1, 2-7-2, and 2-7-3 (this last beginning at m. 106.)

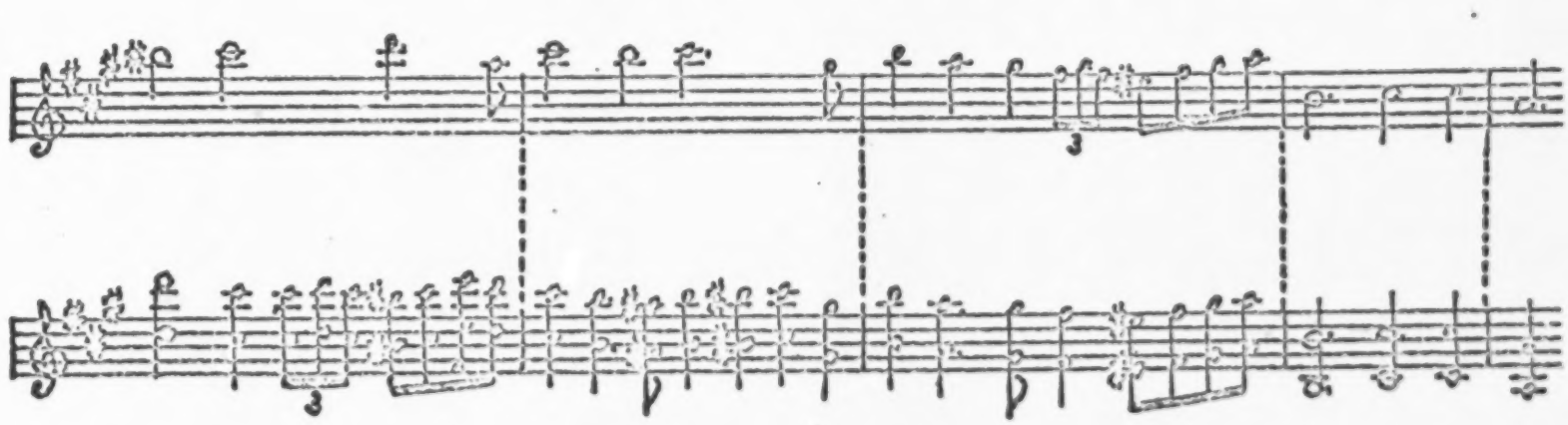
The ornamental line in the right hand at m. 33 (highly typical of Chopin's style) demands a number of changes in hand position, and includes an intricate combination of black and white keys. This is the first place in the piece that becomes a bit too difficult for the rank amateur.

M. 44 begins a much more difficult passage. Here the figuration in the right hand is irregular and requires very fast changes in hand position, while the leaps in the bass demand a considerable share of the pianist's attention. At. m. 48 the figuration becomes more regular, but, with its alternation of single and double notes and rapid changes of register, remains very hard to play.

Quite a different technical problem arises in mm. 109 ff., where the right hand is obliged to play legato octaves. This is difficult because all of the lower tones must be played with the thumb, and the upper ones with the fourth or fifth finger; legato playing is almost impossible when the same finger must be used successively. Here the bass again has rather perilous leaps.

(Example, continued, Teacher's Manual, Unit II, p. 44)

Tape 2-7-9: mm. 68-77, melody, transposed to A
mm. 107-115, melody
Example 2-7-1: same
(Transparency)



Discussion Questions	Answer Outline
Where in the melody of B_2 do you hear a divergence from that of B_1?	In the second half.

It is primarily in the second half of this melody that B_2 differs from B_1--in the first four measures the melodies (except, of course, for the doubling at the octave in B_2) are almost the same.

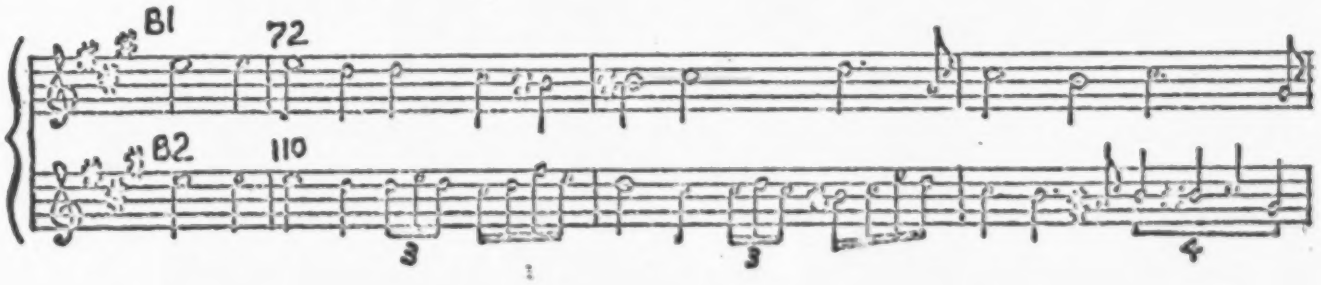
How does the second half of the B_2 melody differ from that of B_1?	It is more elaborate; it uses more tones and smaller note values.

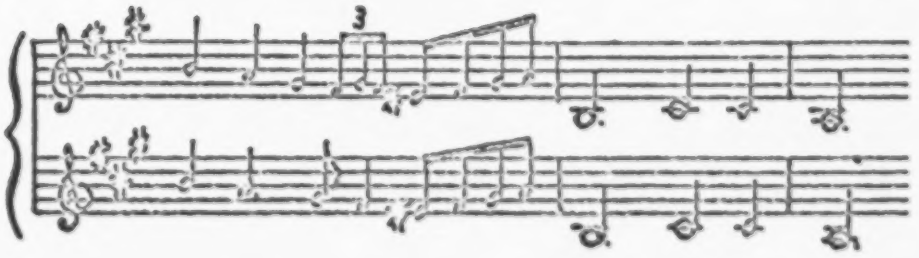
(Example, continued, Teacher's Manual, Unit II, p. 45)

Discussion Questions	Answer Outline
Despite this difference, can you still hear characteristic features of the second half of B_1 in this part of B_2? (if necessary, play Tape 2-7-9 again)	Its overall shape is the same.

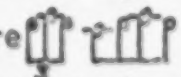
The original contour of the melody of B_1 is carefully preserved. This is shown in Transparency 2-7-2 (for the sake of clarity, the octave changes and doublings have been omitted).

Example 2-7-2 (Transparency): melodies of B_1, B_2.





How would you describe what Chopin has done to the melody of B_1 in B_2?	He has decorated it, or <u>ornamented</u> it.

He ornamented this melody by adding tones that turn gracefully around the original melody, preserving its shapes, but lending it additional decorative elegance. The figure  that occurs in mm.110 and 111 of B_2 in fact has been a very common musical ornament since the later eighteenth century (Schubert used it in m. 15 of his Impromptu). It was called a "turn" and was

Part 8 returns to a consideration of scales and harmony, first broached in Unit I in connection with Petroushka, and enlarged upon in the discussion of the Schubert Impromptu. The G-minor tonality of Chopin's composition is explained in the context of what the student already knows.

Sample pages from the Teacher's Manual follow.

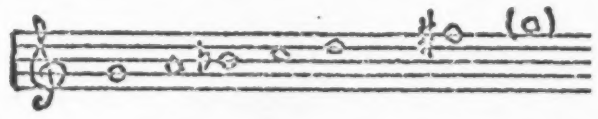
Example: Teacher's Manual, Unit II, pp. 53, 54.

Part 8

Chopin's Ballade: Major and Minor

A_1, as we have seen, has G as its key-tone or tonic. In Unit 1, Part 8 it was shown that melodies are constructed from tones of scales and in the Student Manual ("Some Rudiments of Tonal Harmony"), we have seen that more complex music, too is often built upon certain scales. Let us determine which scale underlies the melody A_1 and its harmonization.

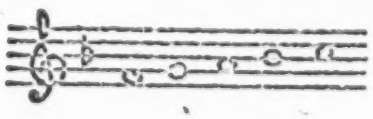
Transparency 2-8-1: Ballade, mm. 8-12

Discussion Questions	Answer Outline
Disregarding duplications, name the melody tones in mm. 8 and 9 (be careful to observe the key signature).	C, D, F#, B^b, A, G.
Arrange these tones in ascending order, beginning with the tonic G.	

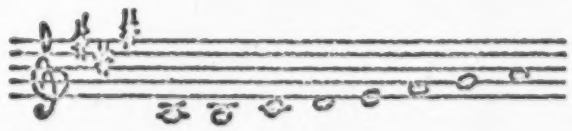
We have already, then, six of the tones of a heptatonic scale--that is, a seven-note scale. We shall deal with the missing tone in a moment.

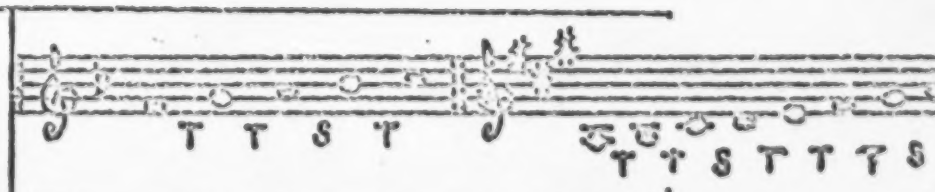
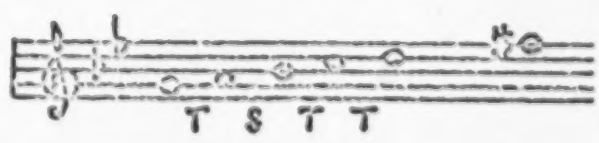
This scale is different in one important respect from all the scales shown in Unit 1, Part 8. Let us look at two of these scales again for a moment. The following scales should be written on the board:

Easter Song



Waltz



Name the intervals between successive tones of these scales.	
Now name the first four intervals between the tones of the scales we have constructed from Theme A_1 of Chopin's Ballade.	

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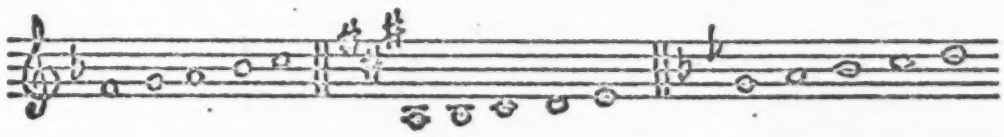
(Example, continued, Teacher's Manual, Unit II, p. 54)

While both of these scales from melodies in Petroushka begin with two whole tones, the one from Chopin begins with a tone and a semitone. Tape 2-8-1 shows the first five tones of each of these scales; note the distinctive difference in sound.

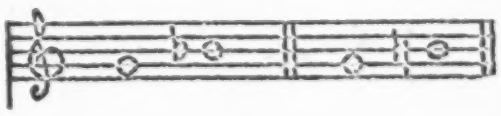
Example 2-8-1
Tape 2-8-1



Discussion Questions	Answer Outline
What makes the last of these scales (the one from the Ballade) sound so different from the other two?	It has a minor third.

What really makes this difference in sound is the semitone between the second and third degrees of the scales; this results in a lowered third degree--it is one-and-a-half tones from the final or tonic instead of two full tones. The interval between the G and B-flat is a minor third (from the Latin minor, "smaller").

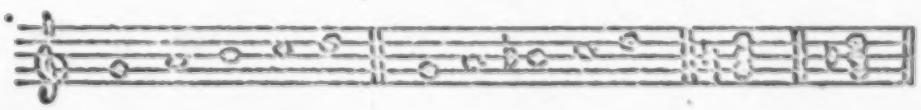
Example 2-8-2
Tape 2-8-2



Which tone is a major third above G?	B-natural

A minor third degree is the characteristic feature of a minor scale and of a minor chord. Tape 2-8-3 demonstrates the first five tones of a G-major scale and of a g-minor scale, and then a G-major triad and a g-minor triad.

Example 2-8-3
Tape 2-8-3



In Part 9 the student is introduced to questions of performance practice in Chopin's Ballade--which elements in the performance are specified by the composer, and which are left to the judgment of the performer? It is shown how some subtle details in the construction of a composition can be clarified by a skillful performance, and some comparisons are made between the interpretations of two present-day virtuosi, Rubinstein and Horowitz.

Sample pages from the Teacher's Manual follow.

Example: Teacher's Manual, Unit II, pp. 60, 61, 64.

Part 9

Performance Practice

In musical scores of the nineteenth century, composers provided performers with a great many instructions about how they expected their music to be performed. One reason for this was that in the nineteenth century composer and performer were very frequently separate people. Another reason was that composers in the nineteenth century were often interested in special musical effects. They wanted their music to be expressive in a unique way, and thus the usual performance practices, inherited from the eighteenth century, would not suffice.

Discussion Questions	Answer Outline
What kind of performance instructions does Chopin provide in the first few pages of his Ballade?	1. General tempos. 2. Volume. 3. Articulation, phrasing, accents. 4. Pedalling.
Which tempo indications does the composer give?	m. 1: largo (very slow). m. 8: moderato (at a moderate tempo). m. 31: riten.[uto] (becoming slower).
Which instructions in the score refer to volume?	m. 1: f pesante (loudly, heavily) m. 3: dim [inuendo] (becoming softer) m. 4: p mm. 6-7: < (becoming louder)
Which markings refer to phrasing and articulation?	Slurs, dots.
What do the slur marks ( ) mean?	Notes under slurs are to be played as an unbroken succession of sounds.

Tones so played tend to be grouped together in the listener's mind. Phrasing is a similar phenomenon: the organization of the tones of a passage into coherent groups. Making interruptions between tones or small groups of tones can be called articulation.

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(Example continued)

Discussion Questions	Answer Outline
Does Chopin indicate that some tones on the first page are to be detached, i.e. articulated separately?	The lower tones in mm. 9 ff. are "semi-detached."
How is this indicated?	By the use of both dots and slurs.
What name is given to this kind of articulation?	Portamento.
Which markings in the score refer to the use of the sustaining pedal?	Ped. means depress pedal. * means release pedal.
With all of these instructions, is there anything left to the performer's judgement?	A great deal: 1. Exact tempos, volume levels. 2. In most places, pedalling. 3. Emphasis of certain tones and lines. 4. Tempo rubato.

Terms like "largo" and "moderato" indicate only very general tempos. The performer must determine, within the general guidelines laid down by the composer, what his exact tempos will be. Some composers, including at times Beethoven, dissatisfied with the customary imprecise tempo indications, have given exact tempos according to a metronome--a device that beats out a certain number of clicks per minute.

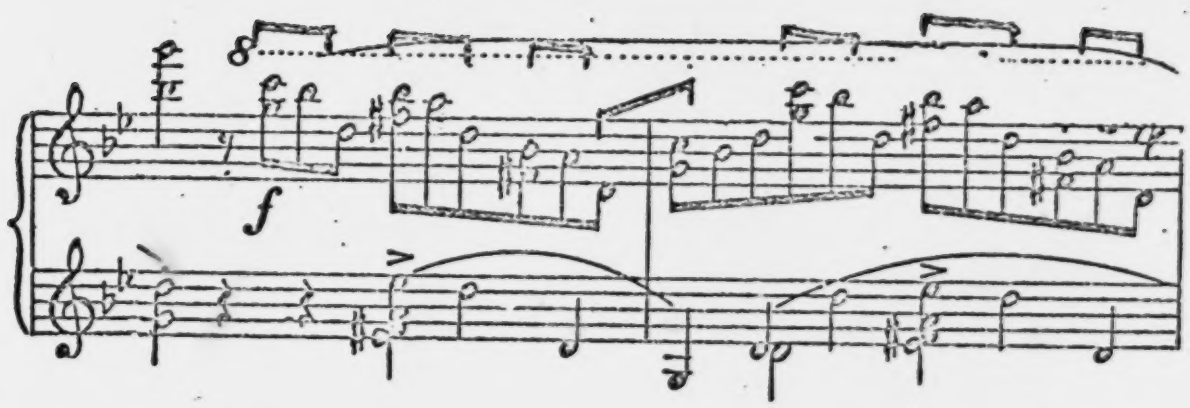
Chopin did not expect performers to refrain from using the sustaining pedal in places where he gave no specific pedalling instructions. In fact, the sustaining pedal was assumed to be used throughout nineteenth century piano compositions. The way in which it was to be used, i.e., precisely where it was to be changed, was usually left to the performer.

Tape 2-9-1: mm. 1-3, two performances

Discussion Questions	Answer Outline
What is different about the pedalling in these two performances?	The second pianist, unlike the first, holds the pedal down for most of the opening rising arpeggio.

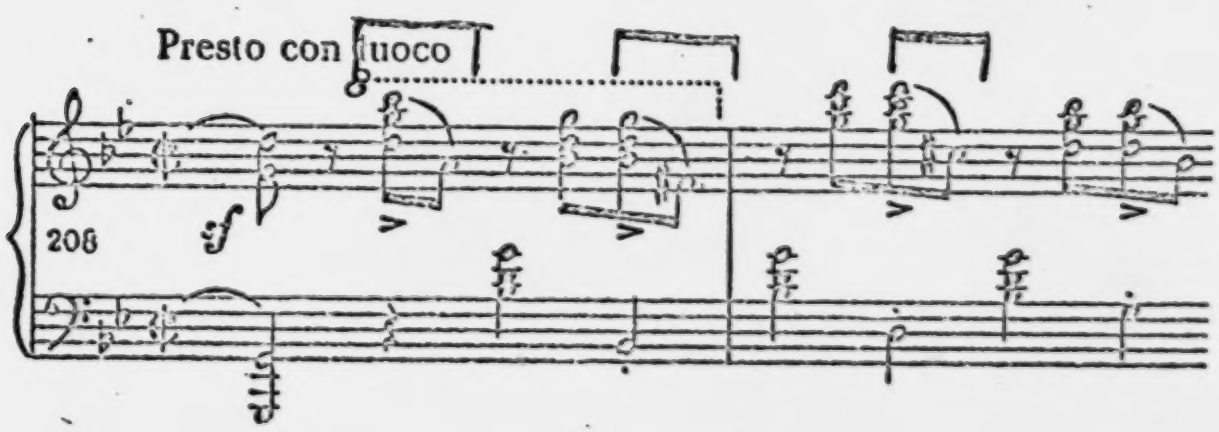
(Example, continued, Teacher's Manual, Unit II, p. 64)

MEASURES
48-49



MEASURES
138-139

MEASURES
208-209



Unit 3

Chamber Music: Haydn, String Quartet, op. 76, no. 3

By Claude V. Palisca

Unit 3 invites the listener to enter the world of chamber music. At the same time it continues the acquisition of technical concepts and analytical skill begun in Units 1 and 2. To the elementary knowledge of harmony gained in Unit 2 is now added an understanding of non-harmonic tones through listening, score-study, and written exercises. To the simpler forms studied in Units 1 and 2 are now added the minuet or binary dance form, the sonata form, and the variations.

The object of the opening class sessions is to arrive at a definition of chamber music. First some pictures are shown of string quartets and other groups of players in various settings. Some are professionals, some amateurs; sometimes the audience is sitting formally in a hall, sometimes rather casually distributed around the players in a private room. The point is to steer the discussion toward the question of who plays chamber music, who listens to it and under what circumstances, and whether its object is recreation for the players or entertainment for listeners. One of the pictures is of a mixed vocal-instrumental group singing and playing a chanson in the sixteenth century. This leads to the consideration of some early examples of chamber music, both instrumental and vocal, from the mid-sixteenth century on. Some of the characteristics that are common to these early examples and Haydn's string quartet are observed: imitation and equality of parts; some of the differences are also noted. The most significant insight gained through this comparison is that Haydn's music preserves the game-like taking of turns at the theme that is technically called imitation and the equalization of roles that make the players peers.

Example: Unit III, Teacher's Manual, p. 18.

Tape 3-1-6: Haydn, 1st movement, mm. 12 last 1/8 to m. 26.

Discussion Questions	Answer Outline
What remnants of this style do you find in this passage?	Imitation. Easy rhythms. Some equality of parts. Pairing of parts.
What non-vocal qualities do you find?	Syncopation. Fast trills and turns. Drum-like Vn II and cello part. Arpeggio-figures. Some chordal texture. Large skips.

Although the equality of parts is still largely preserved, the use of the pedal point, the emphatic repeated chords of m. 22, the slight dominance of the Vn I, and the occasional drum-like parts and wide skips take this passage clearly out of the vocal imitative style.

Tape 3-1-7: Haydn, 1st movement, mm. 26-32.

Is this vocal or instrumental in conception?	Instrumental: Repeated notes and chords. Wide skips, especially cello. Wide range of Vn I melody. Rapid finger-style figurations. Great rhythmic contrasts. Sharp contrasts of dynamics.

Haydn has obviously adapted his music to the possibilities of the instruments, though preserving many of the characteristics of the chamber medium as it existed from as early as the sixteenth century.

Are all instruments equally suited to chamber music?	Let us see.

Finally the question of which instruments are most suitable to chamber music is broached by playing a tape-example of a Ricercar of Gabrieli heard previously played by viols, now played on brass instruments. Brass instruments are obviously less appropriate to chamber music than strings or woodwinds. The teacher now leads the class in a summing up of the characteristics of chamber music.

Example: Unit III, Teacher's Manual, pp. 19-20.

Tape 3-1-8: Gabrieli, Ricercar, played by wind instruments.

Discussion Questions	Answer Outline
Does this still sound like chamber music?	No. Too loud, piercing sound.

The volume and penetrating quality of the instruments would make this performance inappropriate for a chamber setting. Instruments that produce an intimate and mellow sound are obviously better suited to a confined indoor setting. Brass instruments generally are best in large halls or outdoors, though a good player can suit the tone and volume to the place. French horns are particularly suited to chamber music, although they belong to the brass family.

Some of the characteristics of chamber music that ensue from this discussion may now be listed (on board, if the teacher wishes).

Intimate, informal social setting.
Small hall or large salon.
For entertainment of player as well as listener.
For professional or amateur.
Equality or near equality of parts.
Gamesmanship: taking turns, imitation.
Intimate, subdued sound.

Within these rather general limits the composer has considerable leeway. He may decide, for example, to write principally for the amateur or for the professional.

Frame 3-1-10. Haydn rehearsing his quartet at Esterhazy. (Bettman Archive)

Which of these alternatives did Haydn choose?	The professional.

Frame 3-1-11: Esterhazy Castle, Scene of the Installation of Antal Esterházy as Governor of the county on August 3, 1791

In Haydn's time there were probably few amateurs who could have played his quartets. He wrote them, in fact, with the professionals in mind. Though there were many amateur violinists, the other instruments of the quartet, the viola and violoncello or

(Example, continued)

cello were cultivated mainly by professionals. For example, the famous patron of Beethoven, Count Razumovsky, Russian ambassador in Vienna from 1793 to 1809, formed a quartet of professionals around himself in which he played second violin.[1] Beethoven dedicated his three string quartets of op. 59 to him. The farther back we go in the history of string music, the more we find that the instruments of the violin family, which includes the viola and cello, were instruments of professionals, while certain other instruments, such as viols, recorders, and flute were much favored by amateurs.

Although Haydn's quartets were intended for professionals who played for the entertainment of listeners, the composer did not disregard the players' interest. The players, in fact, participate more fully than any listener can in the excitement of the dialogue between the instruments. There is a richness of detail in this quartet that delights players but much of it escapes most listeners. Close study will bring out some of these subtleties. In a sense when a quartet plays it is like the conversation of an "in" group whose allusions and special dialect exclude the casual visitor. The listener to a quartet remains always something of an eavesdropper.

[1]See Filmstrip, Frame 3-1-4.

Part 2 is an introduction to sonata form through the study of the minuet of Opus 76, no. 3. A full open-score of the quartet, with the viola part given in treble or bass clef, is in the Student Manual.

Example: Unit III, Student Manual, p. 5.

The student is first led to observe the large ABA form of the Minuet-Trio-Minuet sequence. His attention is then focused on the Trio, the simpler of the two. He is asked to compare the a and b sections of the aba' form of this piece, and discovers they are similar. Thus is revealed Haydn's method of developing a single musical idea, here designated P for Primary Theme.[1]

Example: Unit III, Teacher's Manual, pp. 22-23.

1. The terminology and symbols used here are those suggested by Jan La Rue in "A System of Symbols for Formal Analysis," Journal of the American Musicological Society, X (1957), 25-28.

Discussion Questions	Answer Outline
How are they similar?	They both use the same theme.
Is this similarity greater or lesser than found in Schubert's Allegretto or in its Trio in the Impromptu?	The similarity is greater than in the Allegretto, and less than in Schubert's Trio.
Referring to the SM score of Schubert, how would you compare Schubert's method to Haydn's of adapting the material of a for b?	Schubert Allegretto: b derives its rhythm from a (See TM 2-4 p.25). Trio: b continues material of a but in minor and wanders into a foreign key. Haydn Trio: the material of a is the basis of b, but in b it grows and is transformed in mode and character.

The basis of this entire movement, then, is the four-measure theme stated in mm. 56-60. Let us call this the Primary Theme and abbreviate it P.

Tape 3-2-3: mm. 64-92.

How many times do you hear this theme P in some form in full or in part in the b section? Mark each occurrence in the score.	You should have found 11 occurrences in Vn I; 3 in the Vcl.
How often is P stated in full? How often partially? Which motive of P is most used? How is it transformed?	Aside from the initial statement of P at the beginning of b, Haydn uses mainly the opening 4-note motive. The rising minor 6th of P becomes by turn a major 6th, a 4th, an octave, and once a 7th. There is a shift to major made at m. 76.
What does Haydn achieve by this varied repetition?	He maintains a single thread, yet the music is ever new. He gains longer, more lyrical lines, builds toward a climax.

(Example, continued)

Discussion Questions	Answer Outline
Where would you put the climax of the b section?	At m. 90.
How is it achieved?	The major 6th of m. 76 is expanded in 78-79 to a more tense minor 7th, then to an octave, and with an acceleration of the rhythm and repetition of the motive the highest note F# is reached. Thus a continuous phrase of 8 mm. is formed. Then the passage is repeated, but with fuller texture and wider range. A high point is reached at 90 just before the cadence that brings back section a in the minor key, this time in the conclusive a' form, which makes a cadence on the tonic.

This is an a-b-a' form, as found in the Allegretto and Trio of the Impromptu of Schubert. But in view of the singleness of material and the process of growth and build up that underlies the b section, may a better, short description be suggested?

Discuss the comparative virtues of the following possibilities:
(Write on the Board)

Theme--Variation--Theme

Statement--Elaboration--Restatement

Open Statement--Development--Closed Statement

Exposition--Elaboration--Reexposition

Statement--Development--Restatement

Exposition--Development--Recapitulation
and other combinations

Are any of these more suggestive of the process than a-b-a'?	Yes, all but the first.
Which is most fitting?	Leave the question open for further discussion as more examples become known.

A search for some appropriate terms for the functions of a, b, and a' in this form is left unresolved, but the scheme Exposition-Development-Recapitulation is brought in as a possible description of the process.

Listening now to the Minuet leads to the discovery that there is a contrasting segment in its a-section, which is in the key of the dominant and has a new theme. This segment is designated tentatively S for Secondary Theme.

Example: Unit III, Teacher's Manual, pp. 24-25.

Now listen to the first minuet. Compare the two minuets on the following points (teacher write these on the board):

1. Size
2. General proportions
3. General form
4. Fullness of texture
5. Major or minor
6. Number of themes

	Menuett	Trio
Size:	56 mm.	43 mm.
Proportions:	20-12-24	8-28-8
General form:	a-b-a'	a-b-a'
Texture:	full	thin
Mode:	Major-minor-major	Minor-major-minor
Number of themes:	several	one

Two points need discussion: 1) the number of themes; and 2) the reasons for the difference in proportions between the two a-b-a' forms.

Themes of the Menuett

Discussion Questions	Answer Outline
How many discrete themes are presented in the a section?	Two: mm. 1-5, mm. 12-16.
In what ways are they distinct? Consider contrasts of key, phrasing, character, harmony.	Key: 1st in C; 2nd in G. Phrasing: 1st of 5 mm.; 2nd of 4 mm. Character: 1st bold, determined; 2nd playful. Harmony: 1st makes cadence pattern; 2nd static, inconclusive.

Since the first theme was called Primary Theme (P), let us call the second theme the Secondary Theme and abbreviate it S.

(Example, continued)

Discussion Questions	Answer Outline
These two statements make up only a part of the a section. What happens in the remainder of it?	Mm. 6-11: uses P to reach the key of G. Mm. 16-20: simplifies S in vns, inverts it in vcl; makes a close on G.

The process of reaching for a new key is called modulation.

How does this a-section compare to the parallel section of the Trio?	Trio: Statement of P followed by open ending on dominant. Menuett: statement of P followed by open ending on dominant, followed by statement of S on dominant, then close.

Thus the Menuett shows an expansion of the plan used in the Trio.

Example 3-2-1 (Transparency):

Trio	P	modul.		close	:‖
	56	60			
Key	a			E	
Menuett	P	Modul.	S	close	:‖
	1		12		
Key	C		G		

Attention is now drawn to the transition passage between the two themes and to the development of P after the double-bar. The cadential nature of S suggests that it might better be called a closing theme (abbreviated K to avoid confusion with C as used in describing forms such as ABACA). Still without any reference to sonata, the question is posed again about the appropriateness of the division of the form into Exposition, Development, and Recapitulation.

Example: Unit III, Teacher's Manual, p. 28.

The following terminology is the standard one for a form of this type, though it is not usually applied to minuets. How well does it fit the present situation?

Example 3-2-4 (Transparency):

	Exposition			Development	Recapitulation		
	P	IT	K (S)	P developed	P	2T	K (S)
Key	Tonic		Dominant		Tonic		Tonic

Whereas Part 2 treated the Quartet's two minuets (for the Minuet and Trio are actually two minuets) as music for analysis, Part 3 deals with them as music associated with the dance. This aspect of Unit III builds on the acquaintance with the dance formed in Unit I and on the consideration of the dance aspects of the form of the Impromptu of Schubert in Unit II. A special feature now is the film, "Minuet," produced expressly for this curriculum by Dr. Meredith Ellis and directed by Leonard C. Schwarz through the cooperation of the Film Department of Stanford University. In the latter part of the motion picture a minuet of Michel Pinolet de Montéclair (1665-1737) is danced by a couple in an ornate hall of a California mansion. They are dressed in costumes suggesting those of the early eighteenth century. As a preamble to this presentation of the minuet in its characteristic context, the two dancers at the opening of the film demonstrate the steps in leotards on the lawn outside the mansion. The patterns are marked on the grass, and a narrator points out the relation of the dance steps and patterns to the beats, measures, and phrases of the music.

Before and after viewing the film, the class is invited to study the music of the sound-track, which is provided on the tape and notated in a transparency.

Example: Unit III, Teacher's Manual, pp. 29-31.

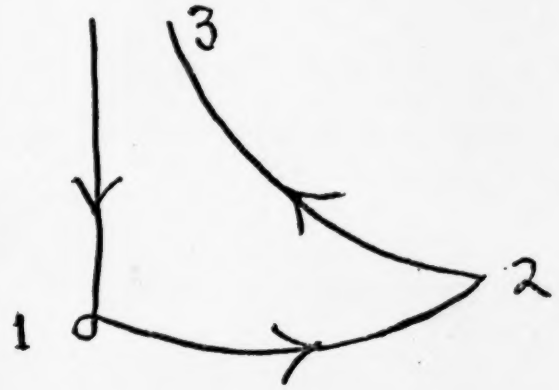
Example 3-3-1 (Transparency): Montéclair, Menuet from Troisième Concert (1724).

(Example, continued)

Tape 3-3-1: Montéclair, Minuet, from film soundtrack.

What about the rhythm suggests dance steps?	The first beat of each group of of three is clearly marked.
Is there a larger rhythm, that is, a grouping of triple-time measures?	Groups of 4 measures.
Are there any other rhythmic peculiarities that suggest dance steps?	In the third measure of each four-measure group the second beat is emphasized by a long note or a pattern that makes that beat stand out.

(Students should be asked to make the conducting pattern for $\frac{3}{4}$ and count the measures as they listen:)



Have students attempt a diagram of the musical form, using a, b, etc., for melodic strains.

Minuet

‖: a a' :‖: b c d e :‖: Trio f f' :‖: g h :‖ Minuet da capo without repeats

4 4 4 4 4 4 4 4 4 4

8 16 8 8

The Student Manual contains for reading at this point a short consideration of the minuet as a dance, describing the figures and steps used, and containing a chart showing the coordination of the music of Montéclair and the choreography of Kellom Tomlinson (1735) used in the film.

Example: Unit III, Student Manual. p. 12.

AN EIGHTEENTH CENTURY MINUET

As performed in the film MINUET, Yale Music Curriculum Development Project H-221;
Music and Dance by Meredith Ellis, 1967.

THE MUSIC

Flourish	MINUET			TRIO		MINUET	
	A A	B	B	C C	D D	A + 1/2 B	1/2 B
8 meas.	8 + 8 meas.	16 meas.	16 meas.	8 + 8 meas.	8 + 8 meas.	8 + 8 meas.	8 meas.
solo violin, harpsichord, 'gamba	All Instruments (2 violins, 'cello, 2 recorders, viola da gamba, harpsichord)			Winds (2 recorders, 'gamba, harpsichord)		All Instruments	

THE DANCE

Bow to the King and to Each Other.	Figure 1 Introduction: move away from Each Other.	Figure 2 "Reversed S" ("Z")	Figure 3 Presenting of the Right Arm.	Figure 4 Presenting of the Left Arm.	Figure 5 "Reversed S" ("Z")	Figure 6 Presenting of Both Arms.	Bow to Each Other and to the King.

MUSIC from Michel Pignolet de Montéclair, Troisième Concert (Paris, [1724]).
DANCE from Kellom Tomlinson, The Art of Dancing (London, 1735), Book II, App., Plate "U".

A significant product of the discussion of the minuet as a dance is the discovery that whereas minuets meant for dancing have phrase-structures laid out in multiples of four measures, Haydn departs from this in using such complexes as 5 + 7 measures.

Part 4 returns to the analysis of the movements of the string quartet, with a study of the Exposition of the First Movement.

The initial approach to this movement builds upon the student's acquisition in Units 2 and 3 of a consciousness of cadences of various weights. He is asked to listen for the strongest cadences as a means of dividing up the movement into its component parts. The similarity of the layout of the movement to the minuet is noted through the many parallel cadences in the two halves of the movement. This should lead to a hypothesis of an exposition-development-recapitulation process. But before this can be established as a fact the student must consider the function of each section. Once the transitional nature of measures 5-26 is remarked, this leads to such questions as where is it going, how is the movement achieved, what material is used. The last question points up the need for labeling the motives of the Primary Theme Section (mm. 1-12).

Example: Unit III, Teacher's Manual, p. 38

The marked score should look like this:

Example 3-4-1 (Transparency) mm. 1-26

Each section is then taken up in turn and analyzed for its characteristics and function. The outline for the discussion of measures 26-38 and 38-44 will serve as an example.

Example: Unit III, Teacher's Manual, pp. 42-43.

Tape 3-4-3: mm. 26-38.

This is the section marked off by the next two strong cadences.

What keys do the boundary cadences suggest?	M. 26: G major; m. 38: G major.
Assuming that the scheme found in the Menuett applies here, what may we tentatively call this section?	The Secondary Thematic Section or S.
What characteristics of this section contrast with those of the P section?	1. Key: dominant as opposed to tonic. 2. Mood: Playful of S opposed to serious of P. 3. Harmony: static in S at first, then wandering; active but stable in P. 4. Phrasing: continuous in S: broken up in P.
Is the material presented here new?	M. 26, Vn I based on Pb. M. 26, Vcl is related rhythmically to Pc but is otherwise new.

(This use of P material in S is strongly characterictic of Haydn's late compositions)

May this S section be subdivided?	There is a half-cadence on E^b and a rhythmic break at m. 32.
Why the digression to E^b only to return to G? Is there a parallel procedure in the Menuett that throws light on this?	As in the Menuett, mm. 38-48, the arrival at G in m. 38 of the Allegro would be weak without the excursion into a foreign key area.

(Example, continued)

Discussion Questions	Answer Outline
What function, then, does mm. 32-38 serve?	It is a kind of transition, using material Ia to create suspense and uncertainty before the secure cadence of mm. 37-38 in G.

Tape 3-4-4: mm. 38-44, 1st ending

What keys do the cadences at 38 and 44 suggest?	M. 38: G major; m. 44: G major.
What is the function of this section by virtue of its position and character?	It closes the first half. It is harmonically static, restates S material, and reiterates several times a dominant-tonic pattern; it is cadential.
What would appropriate designations be?	Closing section. Cadencing section. Cadential section.

Let us call it the Closing Section and label it K

Now diagram mm. 1-44 in the manner used in outlining the first half of the Menuett. It should look like this:

Example 3-4-2 (Transparency):

Men.	P		1T	S	2T	K	
	1	4	12	26	32	38	44 :‖
Key	C		⟶	G	E^b ⟶	G	

Play the first half and its repeat again, checking the above diagram.

Part 5 continues the examination of the first movement with the development section through to the end of the movement. The lesson on the development section begins with one of the most fruitful questions that can be asked about a piece but so often neglected by analysists: Where is the high point or climax of the movement? This leads naturally to asking how it is reached and how it is left; what is the nature of the climactic passage in terms of key, material, texture, etc. After the entire section between the double-bar and the return of the Primary Theme Section in the main key has been reviewed the student is asked if there is justification for calling this a "development" of the exposition material. Other characteristics of "development" sections are sought - avoidance of cadence, modulation to distant keys, forward motion, episodic discontinuities, and so on. The resemblance of these points to those found in transition sections leads to the conclusion that the development is really a grand transition between the dominant section and the return of the tonic.

Example: Unit III, Teacher's Manual, p. 49

We have now reviewed the entire section between the double-bar at m. 45 and the return of P at m. 779.

Discussion Questions	Answer Outline
Are we justified in calling this a "development" section? In what sense is anything developed?	Pa, Pb, and Pc are developed in the sense that the possibilities of these ideas are exploited in a continuous dialogue among the four instruments.

(The teacher may play mm. 1-70 if necessary)

How does this process of development differ from the process of exposition? What does the composer do or avoid doing here that he does or does not do in an exposition?	Avoids cadences. Avoids four-bar phrases. No formal exposition; sequence of themes or motives whimsical. More imitation and sequences. Modulation to keys distantly related. More dynamic and forward moving. Episodic (does not stick to one thing long).
Which section or sections of the exposition does the development most resemble? How?	The section II or bridge between P and S: imitation modulation forward motion episodic pedal point
Is there any significance in this resemblance with respect to the function of a transition and a development?	Yes. The development is really a grand transition between the dominant section (S plus K) of the exposition and the tonic return of the recapitulation.

In the discussion of the recapitulation attention is focused particularly in the transition passages and what makes them active in spite of the lack of key change.

Finally the student is informed that what he has been talking about is called sonata form and he is asked to say how it differs from a ballroom minuet. It is hoped that the student will offer such ideas as "growth" of material, suspense, surprise, ambiguity, climax, and others as separating the two worlds of music. Finally students are asked to compare sonata-form to a sports match and to realize that for the listener and player pleasure comes from meeting goals and overcoming obstacles embodied in the game through artificial rules and limitations.

Example: Unit III, Teacher's Manual, p. 53

Discussion Questions	Answer Outline
Can you see a parallel to some well-known sports or games?	Baseball, football, basketball, hockey.

In Haydn's minuets the goals are the same as in the older minuet--the dominant in the first half, and the home key in the second half, but reaching them is made an adventure. In the Haydn first movement form there are intermediate goals on the way to these principal goals. The motion and arrival is strategically planned to preserve the listeners' sense of adventure and satisfaction. The process could be likened to a baseball game, in which certain artificial goals and certain obstacles are built into the rules of the game. This makes the match difficult, yet possible. Even so, if the goals are too easily reached because of poor competition, the game is boring; if the pitcher, basemen, and fielders are crafty, skillful, and efficient, scoring a run becomes a major achievement for the side at bat even for an excellent team. So it is with the sonata-form. If the evaded cadences, surprising modulations, unusual twists given to the themes, ambiguous passages, etc. are sufficiently absorbing to the listener, he does not mind that every first movement repeats almost the same course from tonic to dominant and back, from Primary to Secondary to Closing Theme and back by way of a development section to the beginning. Whether in listening to a symphony or watching a baseball game, the more the listener is aware of the subtleties of the game or composition, the more interested, excited, and moved he is by the events that unfold before him.

Chamber Music

Part 6 introduces a topic that is quite new for this course: the setting of words to music. The subject of this Part is the Kaiser Hymn, which Haydn composed in 1797, the same year as the quartet, and used as a theme for variations in the second movement of the quartet. The problem is introduced by having the class listen to the second movement and divide it into sections. They should perceive from this that the same melody is heard several times over. This is the melody of the hymn.

The Student Manual contains a metrical translation in English as well as the original German text of the hymn. Students are asked to determine by listening to the hymn and studying its score what aspects of the text influenced the form of the melody. Discussion leads to the recognition of meter, syllable-count per line, and division into uniform couplets as the factors. Further study shows, however, that Haydn did not follow the poet in every respect; for example he disregarded the refrain at the beginning. Students are asked to think of melodic schemes that would have fit the text as well as Haydn's scheme of ab ab cd ef (refrain underscored), and they are assigned the task of composing melodies to fit.

Students now study the autograph manuscript of the hymn to compare it to the string quartet version, which is found to be a faithful arrangement of the hymn. Now this manuscript is compared to a working sketch that Haydn made of the melody before he decided upon the final version. It shows that the final form of the melody evolved only after a process of revision.

Example: Unit III, Student Manual, p. 32, Teacher's Manual, p. 62.

(Example , Unit III, Teacher's Manual, p. 62

Discussion Questions	Answer Outline
What other discrepancies are there between the sketch and the final version?	Lines ef are revised in the final version. Refrain is not repeated in the sketch.
Is the revision an improvement? Why?	Sequence adds interest, coherence. Franz gets more emphasis. A is sounded only once.

The sequence in mm. 13-14 adds interest and coherence to the e-phrase. Moreover, by rising to the note E to begin the second half of the line, Haydn underscores the name of the Kaiser. At the same time he makes "Franz" melodically parallel to "Gott," a subtle form of flattery. The note A, reached by a precipitous decline in the earlier version is weakened in that version by arriving on a weak beat. A then must be repeated to start the next line. The final version ends the first line of the Refrain inconclusively on a weak second beat, making the answering phrase starting on A all the more final. The harmonization shows that Haydn wished to put great emphasis on the A, for he harmonizes it with a heavy and dissonant chord. This prepares very well the return of G.

The sketch shows that Haydn did not arrive at the great Kaiser hymn spontaneously, but through careful refinement of his original ideas.

The possibility that Haydn may have used folk material for the principal strain of the melody is discussed with the help of tape-recordings of some Croat songs that bear a striking resemblance to the hymn.

With the experience of composing melodies behind them, students are asked to try to explain why Haydn should have preferred the altered version. The explanation hinges upon some of the points discussed in Part 5: climax, emphasis, suspense, in short compositional strategy.

Example, Unit III, Teacher's Manual, p 61

Discussion Questions	Answer Outline
To what phrase of the hymn, if any, does the fragment at the bottom belong?	It is the final version of the cd section of the hymn.
What is it doing there?	It obviously represents a correction of the version given above it.
Do you think it is an improvement? Why?	Yes. Climax better placed, better prepared. Does not anticipate tonic.

In the complete sketch the cd lines climb by sequence to a high point on the note E, then descend before the rise to the dominant note D.

In the correction Haydn does away with the sequence, but gets the effect of the rise just the same, and his goal is no longer E but D, which he does not reach until the last beat of the phrase. The C# strengthens the force of this climax on D. The corrected phrases also put greater emphasis on the arrival of the high point of the song, the Refrain.

Another way in which the correction improves the earlier version is in avoiding the tonic chord suggested in mm. 9-10. The correction saves the tonic chord for the beginning of the refrain, emphasizing the refrain's arrival.

Now check the sketch and the correction against the final version of the hymn.

After this respite from close analysis students should be ready to tackle what is probably the most difficult technical problem put to them so far in the course: the determination of the harmonic structure of the hymn and its preservation and alteration in the variations. This entails first the reduction of the hymn with piano accompaniment, given in the Student Manual, to its component triads. Then the triads are extracted from the string-quartet version of the hymn and compared with the original set. Next this is done with the first variation. During these exercises the Student Manual serves as a workbook, extra staves being placed under the music.

Example: Unit III, Student Manual, p. 42, p. 45

Variation I

Example 3-7-6 gives Variation I, again with two extra staves below. Copy out on the lowest staff from Example 3-7-5 the chords you wrote there, lining them up with the proper notes of the melody, which is now played by the second violin.

Example 3-7-6:

What is the relation of the first violin part to the melody and the chords? Does it embroider the melody or break the chords?

Circle each note in Violin I that does not belong to the chord you have written below it. Since a chord sounds as long as its time-value lasts before it is succeeded by another chord or rest, there are sometimes four to eight notes in the second violin sounded during the time of one chord. If any part of a note does not belong to the chord you wrote below, put an X over that part.

Questions To Study Before Class Discussion

Do the circled tones sometimes complete the chord?

Do they expand a triad into a seventh-chord?

Do they conflict with the chord?

Does a group of the circled notes suggest a different chord than the one you wrote underneath? If so, write the new chord on the empty staff below the cello.

The last exercise leads to the recognition that there are notes used in the first variation that are not in the harmony of the original string quartet statement of the hymn. This calls for an explanation of non-harmonic tones, which is given in the Student Manual and discussed in class. In connection with the first variation the appoggiatura, passing note, neighbor note, and changing note are explained. Variation II brings up the suspension; Variation III shows chromatic passing chords and a stepping up of harmonic rhythm; Variation IV shifts to minor. Finally as a summing up students are asked to analyze the strategy of the composer in changing the location of the melody, the number of parts, motivic content, intensity of expression, and frequency of harmonic change, which, beside the harmonic plan, are some of the other variables in this movement.

The student is now ready to consider the string quartet in its totality as a set of movements contrasting in mood, tempo, meter, and sometimes key, yet somehow holding together. Some of each movement is played again, and an outline is made of each of these perameters.

Example: Unit III, Teacher's Manual, pp. 89-91

Part 8

The Finale

Students have now become acquainted with three of the four movements of Haydn's quartet. This is a good moment to consider the contrasts of mood, tempo, meter, and key that the composer has deliberately built into the quartet. Play some of each movement again to remind the class of their sound.

Discussion Questions	Answer Outline
How would you characterize the mood of each of the first three movements?	I. Graceful, formal, pretty, showy, flowing, etc. II. Varied, melodious, earnest, intense, etc. III. Stately, lively, emphatic, swinging, etc.

Obviously, adjectives like these tell you little about the music. The feelings you have about this music are difficult to put into words. It might be easier to act them out in dance or gestures. Still some of these words fit one movement more than another.

What are some of the musical characteristics that determine the different impressions you get from the three movements?	Meter: I: 4/4 II:4/4 cut time III:3/4 Tempo: I: Allegro (bright) II:Poco adagio; cantabile (somewhat slow, singingly) III:Allegro Key: I: C major II: G major III:C major

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(Example, continued)

	Structure: I: tight, highly concentrated; rather regular, complex; exhaustive development of little material; continuous. II: sectional (broken up), simple, transparent, strict, repetitive, strophic, song-like. III: formal, easy to follow, moderately complex, alternating.

Now consider how the Finale or fourth movement contrasts with these. Play some of it.

How would you characterize it on these same points?

General mood: brooding, stirring, restless, energetic, dynamic, dramatic, agressive, troubled, etc.

Meter: 4/4 cut time

Tempo: Presto (Quick)

Key: c minor

Structure: continuous, complex, full of surprises, concentrated, etc.

Which movement does it most resemble?	The first.

Tape 3-8-1: Finale, mm. 1-20; first movement, mm. 1-12.

How are these two examples alike and different with respect to material, phrasing, scale used, tonal goal, relation to parts (texture)	Material: Finale, less tuneful, broken up. Phrasing: Finale, irregular 11(2 + 4 + 5) + 8. Scale-minor in Finale. Goal-dominant-same as first. Texture-similar.

Students proceed to analyze the motives of the first twenty measures and to apply the methods learned in connection with the first movement to the finale. The principal new points made in this Part are the characteristics of the minor mode and its related keys. Greater reliance is placed on the students now to work out the diagrams of the movement, an experience that reinforces their understanding of the sonata-form.

Unit 4: The Symphony; Beethoven's Symphony No. 3, Eroica

By Claude V. Palisca

The symphony orchestra, although it is maligned in some avant garde circles, remains central to today's concert life. To write for the symphony orchestra is still a challenge to a contemporary composer. Some of today's most gifted composers show their faith in its mission and repertory by spending much of their time conducting symphony orchestras, for example Pierre Boulez, Lukas Foss, Gunther Schuller, and Leonard Bernstein. On the listener's side there seems to be no limit to the appetite for recordings of the staples of the symphonic repertory. A course that is dedicated to developing understanding of concert music therefore owes its students an adequate introduction to the medium and to the genre of the symphony.

Ludwig van Beethoven was the compelling choice to represent the symphony. His third symphony - after several others had been considered - was decided upon because of its sheer grandeur, its place among the composer's work as one of the most highly original and independent creations, its aura of Napoleonic history, and the availability of sketches and earlier drafts.

Many students will have heard the Eroica already, but for those who have not, or have forgotten it, we wanted to expose them first of all to its personal forceful character and to put nothing in the way of their receiving its impact and reacting spontaneously to it. Therefore we begin by having them listen to the first movement up to the double bar and asking them to say what makes the work so impressive and compelling.

The class's reactions will no doubt emphasize the rhythmic energy, forward thrust, and dynamic climaxes. Other impressions that may be expected are the variety, yet the singlemindedness of it, the colorful use of the orchestra, the alternation of suspense and confusion with clarity, the waves of emotional stress and relaxation. Of these reactions probably most universally felt and most elemental are the qualities of the rhythm and dynamics. Part 1 concentrates upon these.

The first tape examples are of passages which are exciting and disturbing rhythmically. Students are asked to isolate the cause.

Example: Unit IV, Teacher's Manual, pp. 2-3

Tape 4-1-1: mm. 15-45.

What is the meter?	3/4
Why does this not sound like a waltz or minuet?	Too fast; too irregular in its beats.
Can you beat 3 comfortably throughout this passage?	No.

(Repeat Tape 4-1-1 as often as necessary.)

Would it be easier at a certain point to beat 2?	Yes.
Where?	mm. 28-31.

Look up this passage in the Synoptiscore and analyze the grouping of beats between mm. 23 and 35 by placing beat numbers 1, 2, 3, as needed over the score, counting the strong beats as 1.

Example 4-1-1 (Transparency): Vl. 1, mm. 23-35.

How do the conductor and players know which beats to emphasize?	Marked sf (sforzando = forced).
Is some of the emphasis independent of performance dynamics?	A note held over the bar, as in mm. 28-29, throws an accent on the next note played, even if there is no sf marked.

Now play the recording up to around m. 45 to set this passage back in context.

What seems to be the function of the shift in meter in terms of the larger scheme?	Ambiguity before clarity emphasizes climax of ff tutti statement of opening theme. Tension before release.
Do the rhythmic shifts work hand in hand with other elements to produce these effects?	Dissonant chords tend to fall on sf beats, relaxed triads on passages in normal 3/4.

Evidently Beethoven uses rhythm in combination with other tension-producing elements, such as harmony, to strengthen the effect.

Some of the techniques discovered are shifts from triple to temporary duple meter, syncopation, and cross-rhythms, that is conflicts between two simultaneous metrical organizations. The function of the passages is next investigated.

Attention is then turned to dynamics and its role in building climaxes.

After this broadside encounter with the power of the work and of the orchestra, Part 2 examines the orchestral medium. Petroushka was written for a symphonic orchestra but little attention was given to its peculiarities in Unit I. Now the focus is on the sound of this orchestra

and what produces it. We take advantage of the acquaintance with the media of string quartet and piano by letting the student hear certain passages of the symphony arranged for string quartet and then in their symphonic state; the same is done for piano. In one case it is Beethoven's own piano version. The enlarged dimensions of the orchestral medium are thus thrown into relief. It becomes obvious too that Beethoven conceived the music for orchestra, because many details as well as mass effects depend on the orchestra's resources. The composition of the orchestra and its division into choirs is now observed, and some conclusions are formed about the nature of the symphonic medium.

Meanwhile students read two chapters by Professor Jan LaRue in their manuals: "Beethoven's Life" and "Beethoven's Symphonies and their Predecessors."

Part 3 shifts to the analytical mode of investigation. The class hears the entire first movement, having been asked to think about the following points:

> Is there some central motive, as found in Haydn's op. 76, no. 3, out of which most of the movement grows? Or are there a number of motives and themes, some of which stand out more than others?
>
> Does the action depend always on a coalescence of melody, harmony, rhythm, dynamics, orchestration? Or do these take turns occupying the center of attention at any one moment?
>
> What keeps the symphony rolling -- is it a process of growth, of varied restatement, or of contrast and restatement?
>
> How many points are there at which the composer makes it evident that an important goal has been reached?

The first project porposed is to determine if there is a central motive and what is its nature.

Example: Unit IV, Teacher's Manual, pp. 17-18

Is there a central motive?	Yes and no. There are a multitude of themes and motives. Yet that of mm. 3-6 is dominant in that it returns most often. There are long periods, however, in which it is not heard, at least in its original state. For example, it is not heard in any obvious way between mm. 43 and 147. On the other hand, between mm. 178 and 448 it is present in some form almost continuously, though sometimes veiled.
What is the nature of this primary idea? Is it a motive? a theme shaped in 4 + 4 mm? a rhythm?	The principal part of it consists of 8 notes. In two tries the melody climbs from E^b to B^b, then returns to the starting point. Its notes are exclusively

(Example, continued)

	those of the E^b Major triad. It consists of 4 mm., minus a quarter beat at the end. It has a strong trochaic (—υ —υ) rhythm, which emphasizes the first beat of the 3/4 meter.
What is the rest of the material of the opening period up to the first cadence in m. 15? Why 15 mm?	Forte tutti E^b triads on the first beats of mm. 1-2; then 12 mm. combining the primary material with an answering phrase.
What is odd about this statement?	Not the classic 4 + 4, but 2 + 6 + 6.

Tape 4-3-1: Eroica I, theme rearranged in 4 + 4 phrases, followed by original version.

Are these the same?	No, the first one is shorter.
The first tape example gives a 4 + 4 version which Beethoven could have constructed. Why did he not use it?	This leaves out the C#-B^b-G chord in mm. 6-7, which was obviously put there to create suspense, imbalance, tension.
Since the statement does not fit the 4 + 4 pattern, how might it be split into measure-groupings?	3 + 3 would work better than twos. (See transparency.)

Example 4-3-1 (Transparency): Eroica I, theme (cellos), mm. 1-15.

Next are considered the opening chords and their function, and from here we move on to a general view of the first major section of the movement, to the double bar. Students are asked to determine the principal goal-points and the keys reached in them. The information gathered suggests sonata-form. Hypothetical diagrams of the exposition are suggested by the class. One undoubtedly will be:

P	T	1S	2S	K
3	37	57	83	109

It turns out to be unsatisfactory in some respects and another hypothesis suggested by the discussion is tried:

P	1T	2T	3T	S	K
3	45	57	65	83	109

If the teacher can use a variety of recordings during this discussion they would show that different conductors interpret these goals differently, with different resultant impressions on the listener. How did Beethoven himself conceive of this exposition? A series of Beethoven's sketches given in the Student Manual is consulted for a possible answer.

Example: Unit IV, Student Manual, p. 16

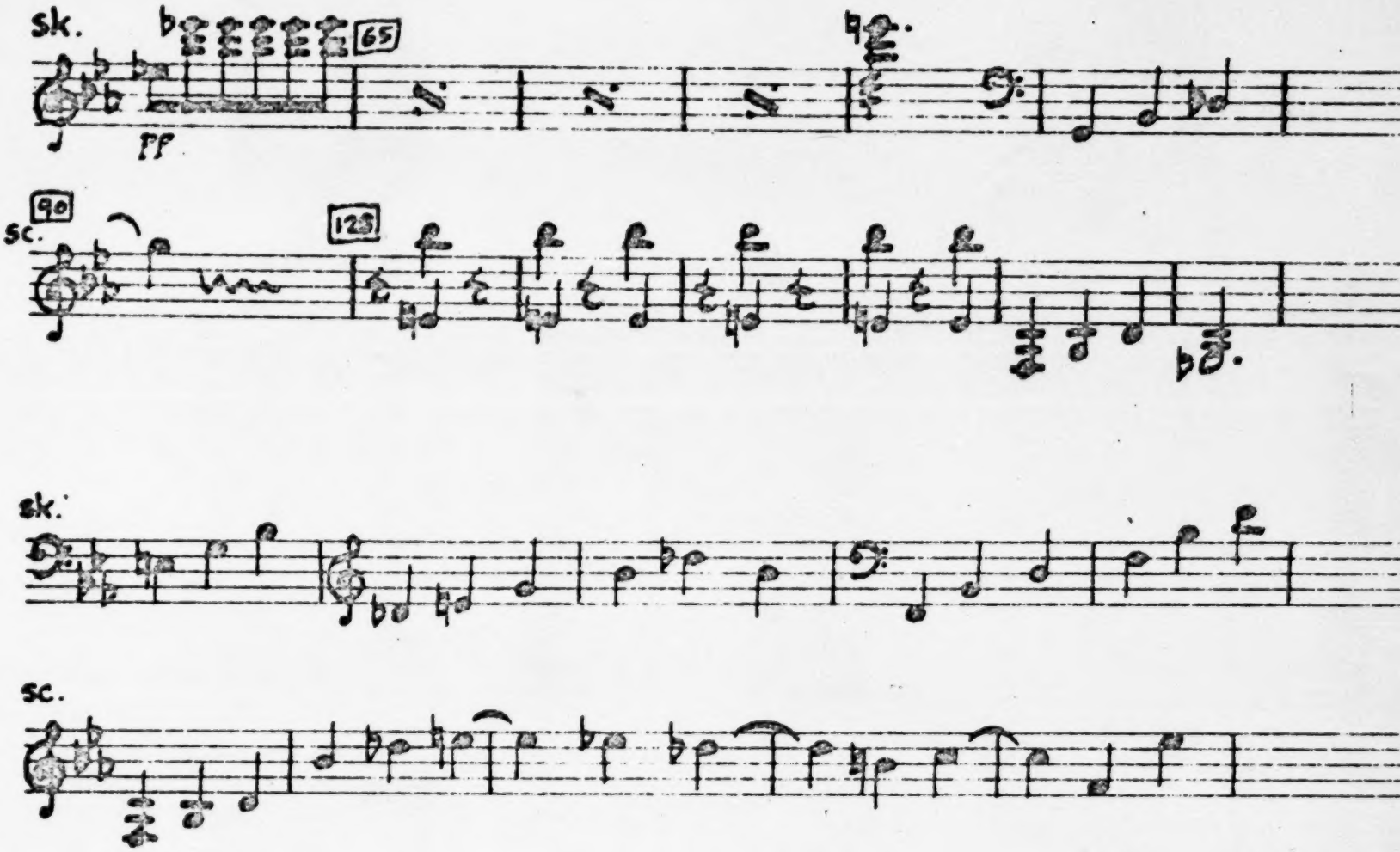
A transparency presents the relevant part of an early one-line draft superimposed over a one-line reduction of the finished symphony.

Example: Unit IV, Transparency 4-3-2 [Teacher's Manual pp. 23-26]

Example 4-3-2 (Transparency): Beethoven Sketch B, mm. 19 to end placed over corresponding one-staff version of finished score, mm. 45-153.

(Example, continued)

(Example, continued)



(Example, continued)

In Beethoven's primitive version it is obvious that the real goal of the first section is the equivalent of measure 83. This justifies the second hypothetical analysis.

An excursion is now made into the series of sketches given in the Student Manual to see how Beethoven's conception of the passage from the beginning to around measure 120 developed through several stages. The sketches are performed on the tape by a pianist.

Part 4 proceeds to a discussion of the development process with a series of taped examples that strains the student's ability to hear their connection with the principal motive. After observing that the development process is not confined to the development section, the students proceed, in the development section itself, to analyze the recurrence of motives previously identified in the exposition. They also listen for the goals the composer seems to work towards.

Example: Unit IV, Teacher's Manual, pp. 35-37

Now listen without score to the recording of the first movement from around m. 148.

Class raise hands when quite sure Recapitulation arrives. At this point recording may be stopped.	Recapitulation starts at m. 398.

Class should jot down Pa, Pb, 1T, 2T, 3T, S, K in the order these occur in the music.

How does the presentation of these themes differ from the Exposition?	Not in original order but mixed up. Sometimes two themes heard simultaneously.
If the original order is not followed, what logic is there to the section from mm. 148-398? Are there goals that the composer reaches for?	The ultimate goal is the return of E^b Major and the main theme as originally stated in that key. An intermediate goal is to get as far as possible within reason from the original key and mood to make the return home the more exciting and welcome.
Where is the farthest point reached? How remote is it from E^b?	Most remote point is e minor, m. 284, which is a tone-center a semitone away from E^b and in the opposite mode. E minor ascending and E^b Major have only one note in common, G.

Illustrate this by writing the two scales.	E^b F G A^b B^b C D E^b E F# G A B C# D# E
Does the thematic material also reach the point of greatest contrast to the original material?	Yes, it hardly seems related, if at all. (More about this later.)
Does Beethoven play up this passage or its arrival?	Listen to the surrounding music again.

Tape 4-4-3: mm. 236-300.

How does the composer build up to this high moment?	Fugato at m. 236 leads to the most extended and excited development so far of the syncopated passage from the P section of the Exposition. Extreme dissonance from 276 on, resolving only at m. 280 into the dominant of e minor. There is a full cadence at the arrival of e minor.
If this is truly Beethoven's goal in the "Development" section, he would have reserved the strongest cadence for this point. Did he?	Listen again to mm. 248-398.

Play recording from just before double bar to Recapitulation.

Where are the cadences or points of arrival in this section?	M. 178? Very weak, but it does denote arrival of Pa pianissimo. M. 220 -- not really a cadence, but denotes arrival of lT, temporary return of E^b, as "base camp" for escalation to the summit of e minor. M. 236 -- dominant-tonic cadence in f minor, but weakly prepared. This marks the start of fugato on a theme that grows out of lT. M. 284 -- cadence on e minor prepared by 4 mm. of dominant-ninth and dominant-seventh of e. Strongest so far. M. 300 -- C Major and sudden arrival of P -- not a cadence. M. 320 -- cadence on e^b minor and with strong continuing motion; return of theme of e minor section. M. 330 -- weak cadence on g^b minor, same theme. Next goal is Recapitulation.

(Example, continued)

What do you conclude from this analysis?	The strongest cadence before the Recapitulation is at m. 284 on e minor.
Do the sketches substantiate this view?	See the one extensive early sketch of the Development in the Student Manual, labeled Sketch G.

Once the importance of the e-minor section is established the sketches are consulted to see if Beethoven always conceived of this as a central event. It turns out that the so-called "new-theme" is not in the sketches or drafts, but only the second violin and cello part accompanying it. It becomes clear that Beethoven thought of the "new theme" as a counterpoint to a variation of the opening motive in the lower instruments. Some conductors (Leonard Bernstein for one) emphasize the lower melody, which eventually does surface on top of the texture at measure 326. Next is considered the harmonic plan that leads to the e minor in both the finished score and the sketch, which are found to be very similar. The thematic development is reviewed again and the often commented-upon seemingly premature statement of the main theme in Eb is posed as a problem for explanation. Again the early drafts and sketches are consulted. Finally a diagram is made of the development section and the class listens to the section for the points covered in the discussion, with, one hopes, new awareness.

Part 5 considers in detail the changes made in the exposition material as they occur in the recapitulation. It also surveys the extensive coda. This Part may be abbreviated in the interest of saving time for some of the other features of this Unit.

The funeral march of the Eroica furnishes a wonderful opportunity to study the work in the context of the Napoleonic era. Whether the symphony has or not much connection with Napoleon has been long debated. In the Student Manual is reproduced every essential written document and the information necessary to form an opinion on this question. This material includes letters of Beethoven and his associates, various memoirs of the period, facsimiles of manuscript and printed title pages (to establish the original title of the symphony), and other sources. The student is asked to reflect on this material in terms of some questions to be discussed.

In class the student hears tape examples of marches from revolutionary and post-revolutionary France that could have served as models for Beethoven's funeral march. Some features of these marches are found to bear striking resemblance to aspects of Beethoven's. The significance of this in terms of Beethoven's intention to either dedicate the symphony to Napoleon or to memorialize him in it brings the readings in the Student Manual into play in the class discussion. The form of the Funeral March in comparison to Beethoven's earlier marches also throws some light on its characteristic nature. One of Beethoven's marches for piano four-hands is supplied in the Student Manual for class performance.

Part 7 surveys briefly the Scherzo and Trio. Again the teacher may wish to curtail this lesson somewhat. Special consideration is given to the horn trio, which Beethoven himself singled out as an unusual feature in writing to one of his publishers. The technique of the old valveless French horn is explained.

The Finale is worthy of particular notice, since it, like the second movement of Haydn's quartet is in variations form, but very freely applied. What is truly the theme of this set of variations has been the subject of controversy. It is settled through reference to earlier versions and treatments of this theme in several of Beethoven's own works, which are heard on the tape and/or provided in score. The possibility that the whole symphony may have evolved out of Beethoven's work with this theme is discussed.

This Unit ends with a consideration of two reviews of the symphony written shortly after its first performance and first publication, which are printed in the Student Manual in special translations into English prepared for the Project. One of these is a remarkable lengthy appreciation and assessment of the symphony. Students are asked to reflect on whether the contemporary critic found the same points interesting, disturbing and beautiful as they.

Unit 5

The Concerto: Bach, Brandenburg Concerto no. 5
Brahms, Violin Concerto, op. 77, first movement

By Claude V. Palisca

This Unit is an introduction to the concerto. The two core works were written more than 150 years apart and belong to two different traditions. Bach's Brandenburg Concerto no. 5, written around 1720, is of a type known as the concerto grosso, but it has elements of the baroque solo concerto. Brahms' Violin Concerto, completed in 1879, follows the tradition of the classic concerto as practiced by Mozart and his contemporaries and expanded by Beethoven. Despite this divergence of traditions and distance of time between Bach's and Brahms' concertos, strong traces of the baroque concerto can be found in the classic structure of Brahms. Besides, the opposition of soloist or soloists against an orchestra is a fundamental characteristic of both.

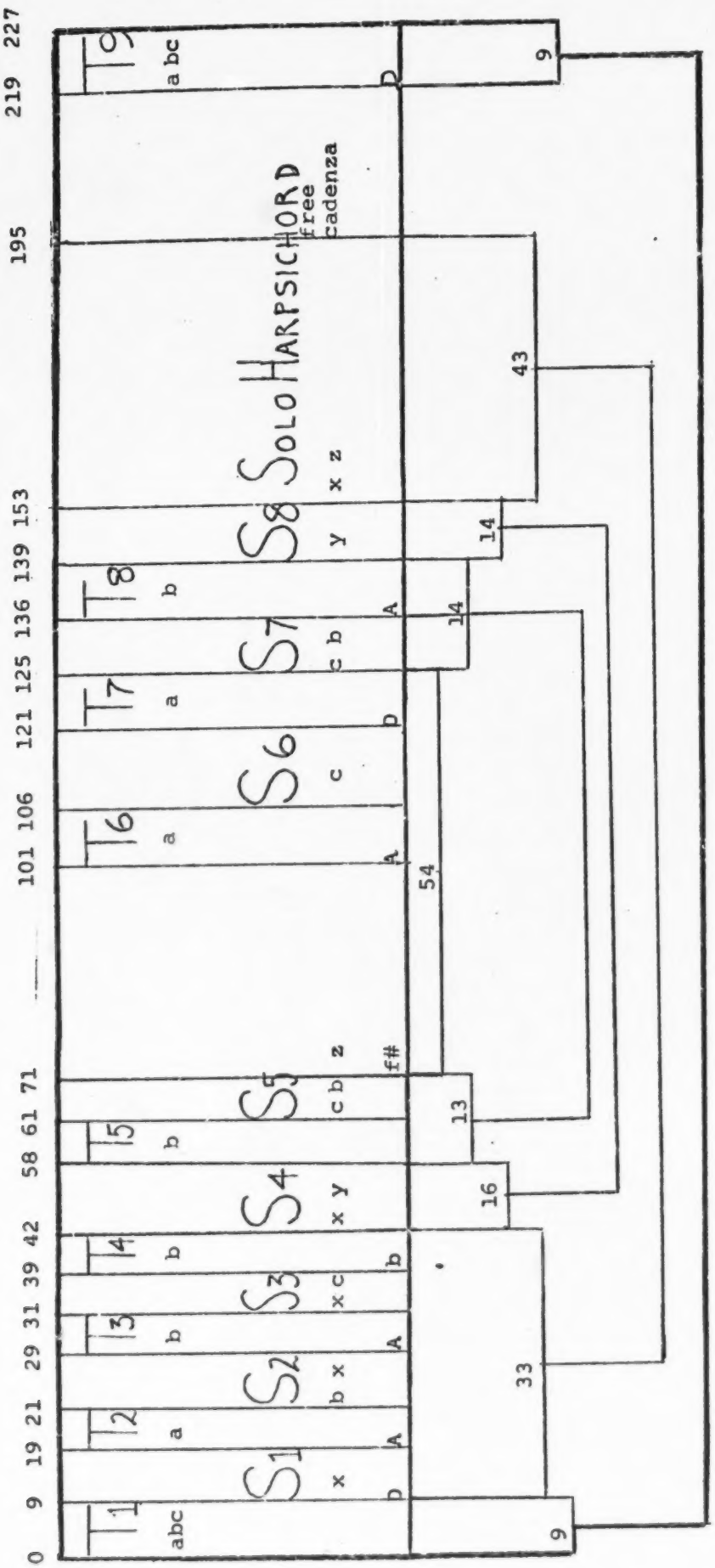
This Unit builds upon the knowledge gained in Units III and IV of analysis in general, and especially of sonata form. The section on Bach's concerto prepares the way for Unit VII on the oratorio in that the student learns about basso-continuo texture and is introduced to the da capo aria form.

Study of the Bach Concerto begins by eliciting from the class the nature of the division of the orchestra into solo group and large group as heard in the first thirty-or-so measures of the first movement. This leads to a clarification of terminology, such as concerto, concerto grosso, tutti, soli, and concertino. The refrain-technique, which is at the basis of the first-movement structure, is then studied in terms of a medieval song-with-refrains known as a virelai. The content of the tutti of the first movement is analyzed by hearing a tape which extracts all the tutti to see if the movement reflects the refrain principle. After an analysis of the motives making up the "refrain" or ritornello material, a similar process is applied to the solo sections to determine if any

tutti material spills over into them. The class is now ready to develop a diagrammatic sketch of the movement and to consider points of arrival and means of achieving variety.

Part 2 is an investigation of the Italian concerto style, which is at the basis of Bach's writing in this idiom. Comparison of Vivaldi's Concerto op. 3, no. 8 and Bach's transcription of it makes evident that many of Bach's keyboard figures are really violin figures or adaptations of them. The structure of the opening tutti of the Bach and Vivaldi concertos are compared, and then the structure of the entire first movements. This leads to the recognition of several unique features in Bach's movement, particularly the presence of two extraordinarily long soli. Their function in the piece, particularly in relation to the presence of the harpsichord, is now examined. This leads to a consideration of the concept of cadenza in Part 4 and a comparison of Bach's final version of the harpsichord cadenza with a shorter earlier version. The merits of the two are debated, and the later version is found to alter considerably the balance of elements as found in Vivaldi, yet to attain an uncanny symmetry.

Example 5-3-2 (Transparency)


0 9 19 21 29 31 39 42 58 61 71 101 106 121 125 136 139 153 195 219 227
TUTTI
Themes
SOLI
Themes
Cadences
T1 T2 T3 T4 T5 T6 T7 T8 T9
S1 S2 S3 S4 S5 S6 S7 S8
SOLO HARPSICHORD
free cadenza
abc a b a b c b a b c x x x y x y z f# a bc
9 33 54 13 16 43 14 14 9

J. S. Bach, Brandenburg Concerto No. 5
First Movement, Allegro,- Standard Version

Part 4 concentrates upon the role of the harpsichord as a bass instrument (left hand) and as alternately an added solo instrument or filler (right hand). The implications of this division for the concerto structure reveal that Bach has subtly introduced a tutti-soli alternation in the slow movement.

The final Allegro of the Brandenbrug Concerto no. 5 is a fugue, but a very unusual one. Fugal texture has been met before in Units III and IV but a discussion of fugue per se has been deferred until now. The teacher, utilizing students' previous acquaintance with the device, now leads the class to a discovery of the processes of exposition, episode, modulation, and stretto. The teacher is urged to have the class analyze some other fugues, such as those in Bach's The Well-Tempered Klavier, which would point up the unique features of the present one. By comparing Bach's final allegro with movements in concerti da camera of Corelli, the movement is revealed to be a gigue and to conform to the tradition of making the final movement of a concerto a dance-type. However, comparison of a Corelli gigue with Bach's movement shows that Bach has followed the dance form only in the first half. The total form resembles more a da capo aria, an example of which is now studied from one of Bach's cantatas. The conclusion is that this final Allegro employs largely fugal texture and method, applies the principle of tutti-soli alternation, has the rhythmic character of a gigue but the overall structure of a da capo aria.

The object of Part 6 is to discover the characteristics of the classic concerto as used by Brahms and to gain an appreciation of its sources in the Baroque concerto and the classic symphony.

To start the discussion students are asked to listen to the first 272 measures of the first movement of the Brahms concerto and the first 21 measures of Vivaldi's Concerto for Violin, op. 3, no. 6. They are then asked to jot down in one column the traits in the Brahms that remind them of the Baroque concerto and in a parallel column those that remind them of the first movement of a symphony. This leads to a consideration of the opening section as a ritornello on the one hand and as an exposition on the other. The resemblance to the concerto opening is found to be small, although the section can be

analyzed as an exposition without trouble except for the fact that it is all in one key. The class now analyzes the first solo section; this, aside from the opening cadenza, is found to go mainly over the same ground as the orchestral exposition but with the modulations expected in a sonata exposition. The class is led to conclude that this form differs from the sonata-form in that here there are two expositions, or a double exposition.

A tape of the first twenty-one measures of the Vivaldi concerto is heard again and it is found to have the beginnings of a restatement of the opening ritornello in the solo. A more pronounced example is in Tartini's Concerto for Violin in d minor, Carpi no. 61, which has sixteenth measures of the tutti repeated in the solo, making it a concise second exposition. The discussion now turns once again to the Baroque ritornello form, and vestiges of it are found in Brahms, as well as of tutti-solo alternation. A diagram of the Brahms movement as a ritornello tutti-solo form is now attempted, and this is compared to the Bach first movement.

The remainder of Part 6 deals with a comparison of the development and recapitulation to the exposition.

Part 7 concentrates upon Brahms as a stylist. Brahms' attention to minute details is illustrated in the correspondence between him and the violinist Joseph Joachim concerning a three-measure violin cadenza that leads to an important cadence in c minor in the development section. The correspondence on this passage is provided in translation in the Student Manual, and a discussion guide follows up on this home-study in the Teacher's Manual. Since the examples in the letters are incomplete and inprecise in identifying the measures of the final score, the student has to put the pieces of the puzzle together. Why did Brahms choose the particular solution he did from the alternatives offered by Joachim and by his own counter-suggestions? This object-lesson leads to the conclusion that "Brahms was not easily satisfied with the first thought that came to his mind and even less contented with the

ideas of others. He deliberated about each detail of a composition; every note represents a choice among many possibilities. The sum of the choices a composer makes reveals his musical personality in the same way that choice of words, dress, gestures, actions reveals the personality of any other human being. In music we call this style. Brahms has a strongly individual style."

The class now goes on to examine other aspects of his style: his striving for continuity and long lines; his emphasis upon keys distant from the center, such as the c minor passage highlighted by the cadenza discussed earlier; the sources of the restless, dynamic character of his music in both rhythmic and harmonic technique.

The Opera: Otello by Giuseppe Verdi

By Victor Yellin

Because of its length - two to three hours of music - it is not practical to cover an entire opera in class with the same attention to detail given in Units devoted to instrumental forms. Therefore only key portions of Otello have been chosen for intensive examination.

These include:

1. The orchestral-choral introduction and first scene of Act I.
2. The love duet between Otello and Desdemona, Act I, scene 2.
3. The recitative in Act IV, scene 3.
4. The quartet in Act II, scene 4.
5. The solo soprano aria (Willow Song) in Act IV, scene 1.
6. The solo baritone aria (Credo) in Act II, scene 2.
7. The pantomime in Act IV, scene 3.

Each of these is virtually a complete piece onto itself. By gaining an understanding of these key sections and the types of operatic form they represent, the student learns not only to listen intelligently to opera constructed in one continuous fabric of sound without breaks or pauses, as in the works of Wagner, but also to earlier operas in which the acts are divided into numbers and into recitatives and arias. It is primarily because Otello spans both the concepts of number opera and continuous-act opera that it was chosen as the core piece in an approach to the understanding of all opera.

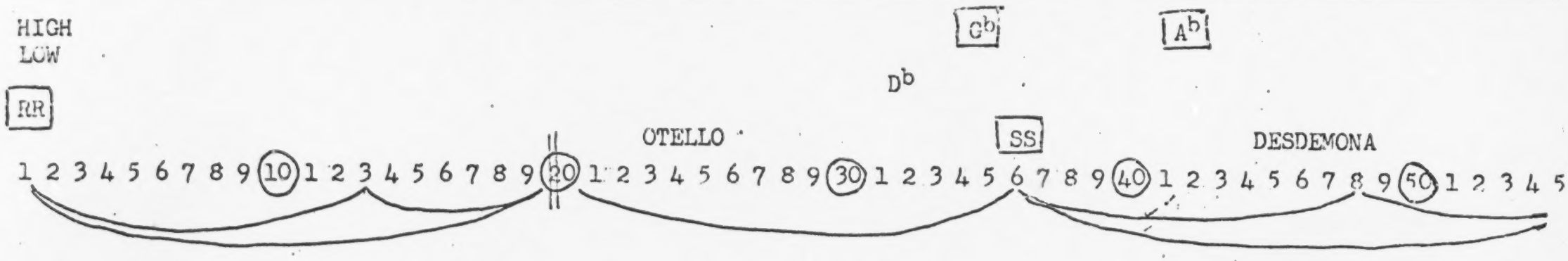
The Student Manual for Part 1 offers readings on the origin of opera, its principal elements and styles, and a survey of opera before Verdi. It also contains biographical material on Verdi and Boito, a discussion of Verdi's style in

general, and an explanation of the history of the Otello story from the sixteenth century, through Shakespeare, to Boito. The remainder of the Student Manual is devoted to the presentation of the Italian text with parallel English translation and a piano-vocal score of the relevant portions of Otello.

The opening sessions of the class on this opera are focused on the orchestral-choral introduction. The student is given some perspective into this introduction, unusual for Italian opera of its time, by hearing a part of the overture to Carmen followed by the opening chorus. Here a general introduction to the atmosphere of the opera and the conventions of the theater precedes a more specific introduction into the situation. In Otello, the student discovers that these two functions are merged into one, for the opening chorus is at once an overture and an immersion into the action. How the orchestra functions as a mood-setter and image-maker, while the boices situate the spectator in the dramatic situation is the first problem posed, and it leads to a detailed analysis of the orchestral music as well as of the word-setting. The student finds that the composer has set the vocal parts into a frame of reference already created by the orchestra, and that the words conveyed by the singers give specific meaning to the general meaning established by the orchestral sonority.

The purpose of Part 2 is to show how Verdi constructs a lyrical scene through a detailed study of the love duet between Otello and Desdemona (Act I, scene 3). Because the text here determines the musical form, the student is introduced to the problems of setting a text to music through several love songs in English from the Elizabethan period. As in these songs, the text of the love-duet determines the form of the music, as opposed to the opening scene in which the text is superimposed on a musical form created by Verdi to give the illusion of a storm at sea. By means of a diagram that shows parameters of pitch, key, rhythm, tempo, orchestration and text, the student is led to see how at every point the lines of poetry have called forth an appropriate musical dress.

Example: 6-2-3 (Transparency)


HIGH
LOW
RR
Gb
Ab
Db
SS
OTELLO
DESDEMONA
1 2 3 4 5 6 7 8 9 10 1 2 3 4 5 6 7 8 9 20 1 2 3 4 5 6 7 8 9 30 1 2 3 4 5 6 7 8 9 40 1 2 3 4 5 6 7 8 9 50 1 2 3 4 5
F MAJ
V of Gb MAJ
Gb MAJ
F MAJ
♩ = 132
♩ = 66
♩ = 72
♩ = 66
STRINGS & WW
4 SOLO VIOLON-CELLOS WITH MUTES
ALL CELLOS WITH MUTES DIVISI À 4
VLNS I & II; VIOLAS, MUTES
WW, HARP, CELLOS, BASSES
♩. ♪♩. ♪
♪ ♪
4-PT HARMONY.....ASCENDING HARP ARPEGGIO
OFF-BEAT ACCENT OF VOCAL LINE & HARP ARPEGGIOS
[THE STAGE EMPTIES. OTELLO MOTIONS TO THE TORCHBEARERS WHO ACCOMPANIED HIM TO GO BACK INTO THE CASTLE.]
O: NOW IN THE DENSE NIGHT/ LET WAR THUNDER...IF AFTER SUCH IMMENSE WRATH COMES THIS IMMENSE LOVE.
D: MY SUPERB WARRIOR! HOW MANY TORMENTS; HOW MANY SAD SIGHS...LED US TO THESE TEN-DER EMBRACES!
WHEN YOU TOLD OF YOUR LIFE...I LISTENED TO YOU ...WITH ECSTASY IN MY HEART

Example: 6-2-3 (Transparency)

G♮ (G♮) (G♮) (G♮) A♭ G♮ C♮ A♭ (G♭) A♭ E♮

E♭ C♮ OT.

OTELLO DES. UU OTELLO VV DES. OT. DES. BOTH WW OTELLO XX

8 9 (60) 1 2 3 4 5 6 7 8 9 (70) 1 2 3 4 5 6 7 8 9 (80) 1 2 3 4 5 6 7 8 9 (90) 1 2 3 4 5 6 7 8 9 (100) 1 2 3 4 5 6 7 8 9 (1)

J | C MAJ | A♭ MAJ | F min | D♭ MAJ | F MAJ (min) | F MAJ | (V of F) | C MAJ

poco più largo

♩ = 80

I
ASS
RP
RINGS | WW HARP STRINGS [NO BRASS] | WW HORNS STRINGS [WITH BASS] | SAME & HARP | MAINLY STRINGS | SAME & WW | SAME & HORNS | WW & HORNS | SAME & STRINGS | TUTTI

D:
CURE IN
RINGS &
F-BEAT
G. IN
SS & WW

FIGURE IN HIGH STRINGS | 4-PT HARMONY WITH FIG. IN BASS | HARP ARPEGGIOS | 4-PT HARMONY IN TREMOLO STRINGS ..... | TREMOLOS IN WW & STRINGS B.CLAR & BSN ASCENDING 32-NOTE ARPEGGIOS | 4-PT HARMONY HARP [illegible] CHORDAL ACCOMP.

I DESCRIBED
E CLANG OF
MS...

D: THEN YOU TOLD ME OF ...THE SLAVE'S SORROW.

O: YOUR LOVELY FACE ENNOBLED THE STORY ...ON MY DARKNESS GLORY DESCENDED, PARADISE, AND THE STARS

D: I SAW THE BEAUTY OF [YOUR] GENIUS

O: YOU LOVED ME FOR MY MISFORTUNES I LOVED YOU FOR YOUR PITY

D: I LOVED YOU FOR YOUR MISFORTUNES YOU LOVED ME FOR MY PITY

O: LET DEATH COME. LET IT TAKE ME IN THE ECSTASY OF THIS EMBRACE, THE SUPREME MOMENT!

SUCH IS THE JOY OF MY SOUL... I AM AFRAID... I WILL NOT BE GRANTED AGAIN THIS DIVINE MOMENT...

Example: 6-2-3 (Transparency)

(G♮) (G♮) F♯ OT. A♭ OT. F D.

D♮ (E♮) E OT.

DES. OT. D. OT. YY BOTH OT. D. ZZ BOTH CURTAIN FALLS

0 1 2 3 4 5 6 7 8 9 (120) 1 2 3 4 5 6 7 8 9 (130) 1 2 3 4 5 6 7 8 9 (140) 1 2 3 4 5 6 7 8 9 (150) 1 2

C MAJ — E MAJ — E MAJ — D♭ MAJ

♩ = 88 — ♩ = 80

STRINGS & WW — TUTTI — HIGH STRINGS — TUTTI — VLNS I, SOLO CELLOS, NO MUTES

FIG. IN STRINGS & WW. — 4-PT HARMONY TREMOLOS — HARP ASCENDING ARPEGGIOS — TREMOLOS TRILLS — 4-PT HARMONY & HIGH VLN TRILLS

HARP ARPEGGIOS

O: TO THIS PRAYER MAY THE HEAVENLY HOST ANSWER AMEN

D: MAY IT ANSWER AMEN

O: AH! JOY ENGULFS ME SO FIERCELY THAT I LIE BREATHLESS...

BOTH: A KISS... OTELLO... A KISS... ANOTHER KISS

O: THE GLOWING PLEIADES DESCEND TO THE SEA

D: THE NIGHT IS LATE

O: COME, VENUS IS SHINING...

D: OTELLO...

[EMBRACING THEY GO TOWARD THE CASTLE.]

This example illustrates the immense resources that Verdi calls upon to project the passion, longing, and desire for each other of the loving couple.

To build up to scenes such as this the composer must develop a dramatic situation through various forms of dialogue. Although Verdi freed himself from many of the conventions of earlier operatic composers, he still uses several levels of music for dialogue, from simple recitative to dramatic accompanied recitative and arioso. To acquaint himself with the conventional styles of musical setting that had been used for dialogue since the seventeenth century, the student analyzes first excerpts from Mozart's Cosi fan tutte, Monteverdi's Orfeo, and Handel's Acis and Galatea. These are seen to illustrate respectively simple recitative, arioso, and accompanied recitative. Next the student is asked to consider the varying needs of spoken plays and opera for exposing a dramatic situation and delineating character. The following discussion outline guides the teacher in a comparison of Shakespeare, Othello, Act I, scene 3 and the analogous scene in Boito's Otello, Act I, scene 1.

Tape 6-3-4: Othello, I, iii

Otello, I, iii, in Student Manual. Italian and English texts side by side.

Discussion Questions	Answer Outline
How does the opera dialogue compare with the original Shakespeare?	Opera dialogue much shorter (approx. 27 lines in opera; 96 lines in play). Opera dialogue more concise; less repetition, imagery. Opera dialogue derived from specific lines of Shakespeare's text.
What kinds of material has Boito trimmed from the scene?	Poetic metaphors and imagery; repetition of ideas and phrases; lengthy philosophizing.

As a guide for the teacher in detailing the specific relationship between the libretto and the play, below are the lines of the play (Folger-Wright paperback) from which the libretto is constructed.

Otello I, iii (Weaver pp. 328-29)	Othello: Act I, sc. iii, lines	327	342	366	378
		330	343	372	379
		331	359	373	386
		332	365	377	387
Otello I, iii (Weaver pp. 330-1)	Othello: Act I, sc. i, lines	18	28	59	
		19	33	60	
		21	34	61	

Example 6-3-1 (Transparency)

Shakespeare (5 acts)		Verdi/Boito (4 acts)	
Storm scene off Cyprus	Act II, sc.i, l. 1	Storm scene off Cyprus	Act I, sc.i [A]
Entrance of Othello	Act II, sc.i,l.210	Entrance of Othello	Act I, sc.i,[L]
Roderigo-Iago dialogue	Act I,sc.iii,l.326	Roderigo-Jago dialogue	Act I, sc.i, [I]

Discussion Questions	Answer Outline
What difference is there in the structure of the complete play and the opera?	Shakespeare has 5 acts; Verdi,4.
What reasons can you give for the 4-act length of the opera?	Tightens unfolding of main plot. Reduces length of text, because addition of music to words tends to increase length.
What reason might there be for altering the order of the above scenes?	Since first act was mainly discarded, essential plot material had to be integrated with second act.

Summary:

Because it takes longer to sing than to speak words and because music can supply much of the characterization and atmosphere created in plays by words, Verdi's librettist, Boito, reduced the 5-act Shakespeare play to 4 acts by omitting Shakespeare's first act in Venice.

The class is now asked to identify and analyze the following scenes: the dialogue between Roderigo and Jago in I, i (simple recitative, interrupted by a mocking gavotte-like tune to characterize Jago's cynicism); the scene (I, ii) in which Otello, roused by the fracas instigated by Jago, demotes Cassio and asks Jago to restore order (accompanied recitative); and the scene (II, iii) between Otello and Jago in which Jago lays the foundation through leading questions for Otello's jealousy of Cassio (arioso, breaking into simple recitative). The fruits of the class discussion are summarized in the following conclusions in the Teachers Manual.

Example: Teacher's Manual, Part 3, p. 14.

Summary of summaries:

Verdi's recitatives in Otello illustrate both traditional and novel interpretations of the procedure basic to opera.

Simple recitative

Musical dialogue or speech over neutral and sustained chords.

Accompanied recitative

Orchestra participates more actively than in simple recitative in creating the mood and in punctuating phrases. Equal partnership with the voice, musically and dramatically.

Arioso

Increased melodic-lyric interest in the vocal line. Orchestra usually plays a supporting rôle.

The composer's unerring sense of the theater permits him the utmost flexibility in shifting in and out of the above forms of recitative. His recombinations of traditional procedures create realistic musical dialogues and soliloquies that exhibit multi-dimensional characterizations with deep psychological insight.

Part 4 moves on to the ensembles in Otello. Again the student is given a framework for analyzing the ensembles in this opera by becoming acquainted with some examples in English: the trio of military men (II, no. 16) in Gilbert and Sullivan's Patience and the trio of Ferrando, Guglielmo, and Don Alfonso in Mozart's Cosi fan tutte (I, xii, no. 16) The following discussion outline is provided:

Example: Teacher's Manual, Part 4, p. 8

Verdi's ensembles

By the time Verdi composed Otello, he had written many ensembles. The quartet in Act II represents the composer at his best.

In the middle of Act II, after Desdemona has unintentionally confirmed Otello's doubts by interceding on Cassio's behalf, Otello casts down the handerchief Desdemona uses to smooth his brow. The black general orders his wife to leave his presence. Emilia, Jago's wife and Desdemona's companion, retrieves the handkerchief. Desdemona begins the quartet by begging forgiveness.

Tape 6-4-3: Otello, II, iv, pv score mm. 42-82 of scene.

Otello, II, iv, as above in Student Manual with English under the text.

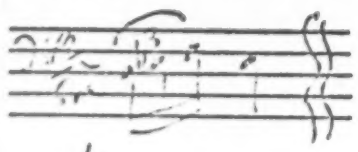
Discussion Questions	Answer Outline
How many solo voices are singing?	Four.
Name the order of their entry.	1st, Desdemona (soprano), 4th, Emilia (contralto) 2nd, Otello (tenor) 3d, Jago (baritone)
Are the characters singing the same text and/or melody?	No.
How does this ensemble differ from the previous examples?	Four voices rather than three. More complex musically. More complex dramatically.
What happens in the drama at this point?	Desdemona begs Otello's pardon. Otello (to himself) expresses his despair, born of jealousy and Desdemona's seeming deceit. Jago demands Emilia give him the handkerchief; rejoices at the success of his plot so far. Emilia refuses cooperation, but is forced to release the handkerchief as Jago wrenches her arm and threatens her.

From Otello the class hears one of Verdi's best ensembles, the quartet among Desdemona, Emilia, Otello, and Jago (II ii), in which Desdemona intercedes in Cassio's behalf, arousing further Otello's suspicions, and in which Emilia retrieves the handkerchief Desdemona used to smooth Otello's brow. The example shows that Verdi draws from the device of the ensemble not only harmonious music but a revelation of psychological conflicts in his characters.

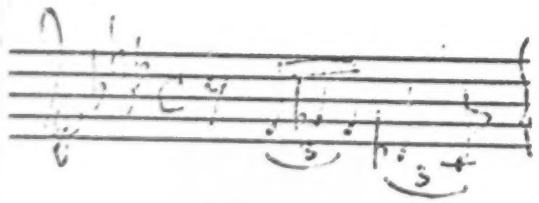
Part 5 considers perhaps the most typical component of Italian opera, the aria. Once the mainstay of opera, arias tended to become less relevant to the nineteenth century scheme of realistic and psychological drama. The new approach demanded by this emphasis is a declamatory-orchestral style in which the orchestral accompaniment is assigned the important role of evoking mood and passion. A traditional aria, again from Mozart's Cosi fan tutte (I, xii), serves to concentrate attention on the main features of this genre of vocal music, such as clearly defined form and repetition of textual phrases and musical sections. With this as a background, the class is ready to analyze the aria of Jago "Credo in un Dio crudel" (II, ii). After an exploratory discussion students listen to the aria with the help of a transparency that shows in a flow-chart the relationship of text, meter, tempo, dynamics, key, themes, orchestration, and tessitura. A section of this chart is given below:

Example: Transparency 6-5-1

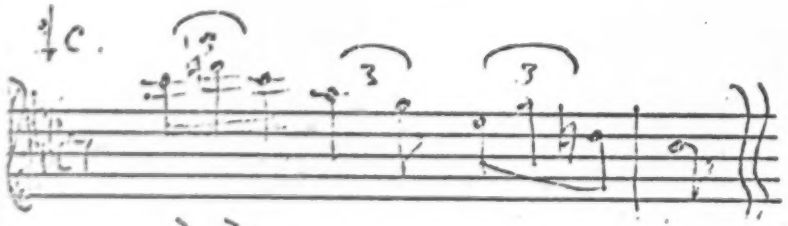
1a.



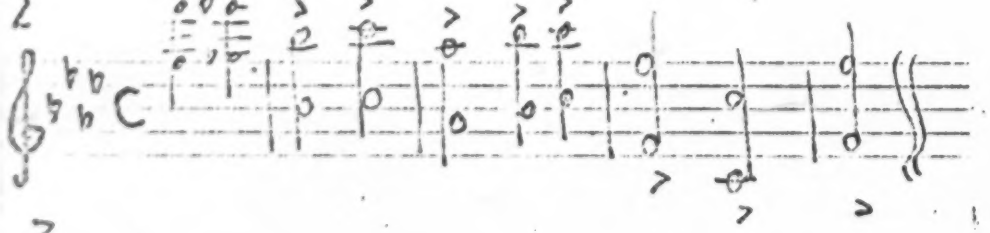
1b.



1c.

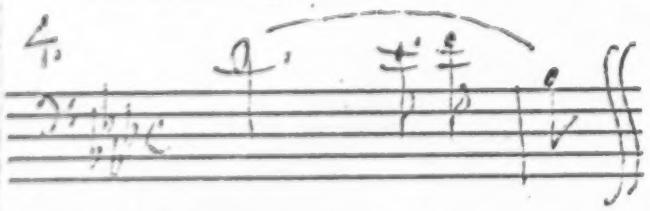


2



3.

4



METER & TEMPO: 8 ALLEGRO ASSAI C ALLEGRO SOSTENUTO ♩=96
MODERATO ♩.=72

DYNAMICS: mf —<— ff (tutta forza) f ff f >pppp f

KEY: $(G^b)(E^b)B^b$.....F [D^b] (E^b-$E^\natural$) C(min)

MEASURE NOS. 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 2

THEMES: [VOICE (4) (4)——— (4)
ORCH. 1a——— 2 ——— 1c 1b ———

ORCHESTRATION: STRINGS----------FULL-------CLARINETS----------FULL STRINGS ---WOODW.
WOODW.
ORCHESTRA VIOLAS---------- ORCH. STR.
TESSITURA: middle C: B^b C D^b D^b C E^b TIMP. B^b E^b TRP: $E^\natural$–F G

VANNE; LA TUA META GIÀ VEDO. TI SPINGE IL TUO DIMONE, È IL TUO DIMON SON IO, E ME TRASCINA IL MIO, NEL QUALE IO CREDO INESORATO IDDIO:

[GO; I SEE YOUR DESTINATION ALREADY. YOUR DEMON DRIVES YOU, AND I AM YOUR DEMON, MINE DRIVES ME, AND I BELIEVE IN IT, AN INEXORABLE GOD:]

CREDO IN UN DIO CRUDEL CHE M'HA CREATO SIMILE A SÈ, E CHE NELL' IRA IO NOMO.

[I BELIEVE IN A CRUEL GOD WHO CREATED ME SIMILAR TO HIMSELF, AND WHOM I NAME IN MY WRATH.]

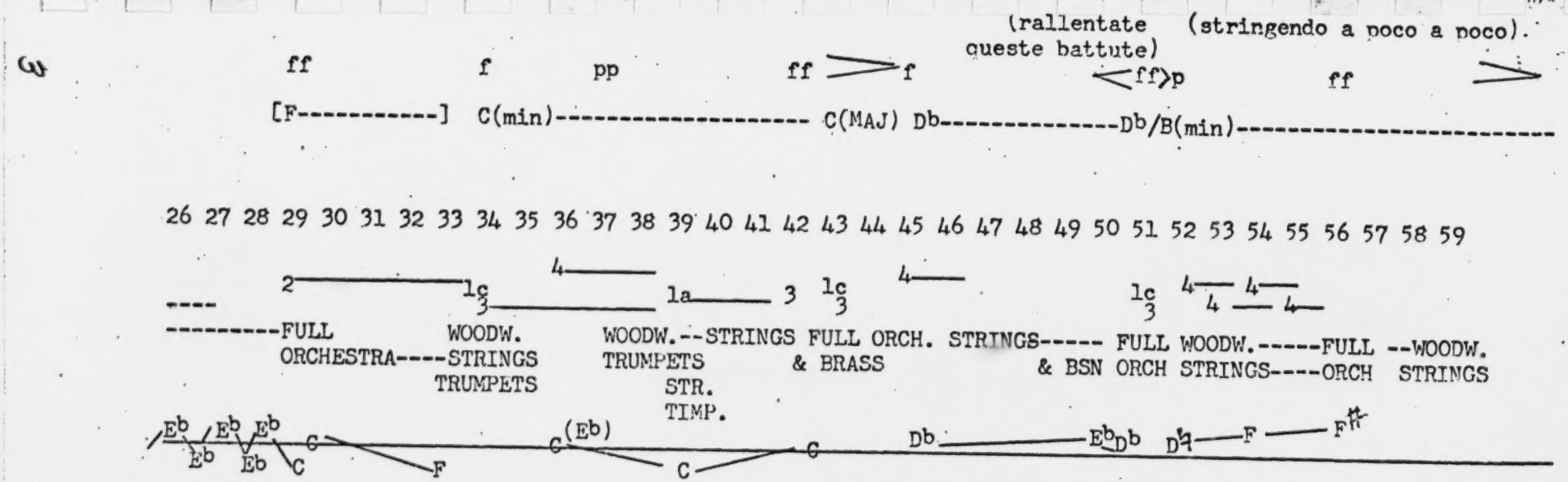
DALLA VILTÀ D'UN GERME O D'UN ATÒMO VILE SON NATO.

[FROM THE BASENESS OF A GERM OR AN ATOM BASELY WAS I BORN.]

- INSTRUMENTATION:

2 FLUTES, PICCOLO } WOODW.
2 OBOES
2 CLARINETS
4 BASSOONS
PERCUSSION { TIMPANI, BASS DRUM, CYMBALS

4 HORNS
3 CORNETS
BRASS
STRINGS { 1ST VIOLINS, 2ND VIOLINS, VIOLAS, CELLOS, CONTRABASSES


(rallentate queste battute)
(stringendo a poco a poco).
ff f pp ff f ff p ff
[F----------] C(min)---------- C(MAJ) Db----------Db/B(min)----------
26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59
FULL ORCHESTRA----WOODW. STRINGS TRUMPETS
WOODW.--STRINGS TRUMPETS STR. TIMP.
FULL ORCH. & BRASS
STRINGS----- FULL WOODW. & BSN ORCH
FULL --WOODW. STRINGS----ORCH STRINGS

SON SCELERATO
PERCHÈ SON UOMO;
E SENTO IL FANGO
ORIGINARIO IN ME.

SI! QUESTA È MIA
FÈ!

[I AM WICKED
BECAUSE I AM A
MAN; AND I FEEL
THE MUD OF MY
ORIGIN IN ME.
YES! THIS IS MY
CREED!]

CREDO CON FERMO
CUOR, SICCOME
CREDE LA VEDO-
VELLA AL TEMPIO,
CHE IL MAL CH'IO
PENSO E CHE DA ME
PROCEDE PER MIO
DESTINO SDEMPIO.

[I BELIEVE WITH A
FIRM HEART, JUST
AS THE LITTLE
WIDOW IN CHURCH
BELIEVES, THAT THE
EVIL I THINK, THE
EVIL THAT COMES
FROM ME, IS
WROUGHT BY MY
DESTINY.]

CREDO CHE IL GIUSTO
È UN ISTRION BEFFARDO
E NEL VISO E NEL CUOR
CHE TUTTO È IN LUI
BUGIARDO: LAGRIMA,
BACIO, SGUARDO,
SACRIFICIO ED ONOR.

[I BELIEVE THE
HONEST MAN IS A
MOCKING ACTOR IN
HIS FACE AND IN HIS
HEART, THAT EVERY-
THING IN HIM IS
FALSEHOOD: HIS
TEARS, KISS, GAZE,
SACRIFICE AND HONOR.]

E CREDO L'UOM GIOCO
D'INIQUE SORTE DAL
GERME DELLA CULLA

[AND I BELIEVE THAT
MAN IS THE PLAYTHING
OF UNJUST FATE FROM
THE GERM OF THE
CRADLE]

Poco piú lento — Allegro piú di prima ♩=104 — Stringendo poco a poco ♩=138

p ppp f pppp ff p

F(min) [G^b] [D^b] [G^b] F(MAJ) F

60 61 62 63 64 65 66 67 68 69 70 71 72 73 74 75 76 77 78 79 80 81 82 83 84 85

2 2 3 1c (4) 3 1c

VIOLA WOODW. STRINGS STRINGS WOODW. TRUMPETS STRINGS FULL ORCH. WOODW. STRINGS
CELLO

D^b F

C A

F D

D Bb

AL VERME DELL' AVEL.

[TO THE WORM OF THE GRAVE.]

VIEN DOPO TANTA IRRISION LA MORTE.

[AFTER SO MUCH DERISION COMES DEATH.]

LA MORTE È IL NULLA.

[DEATH IS NOTHING-NESS.]

E VECCHIA FOLA IL CIEL.

[AND HEAVEN AN OLD WIVES' TALE.]

E POI?

[AND THEN?]

E POI?

[AND THEN?]

As opposed to the recitative, where the text determines the form here the text is a blueprint; the music realizes the structure through underlining every detail of dramatic and psychological action, through declamation, inflection of syllables, length of syllables, and silence between phrases, while the orchestra adds the emotional atmosphere.

Thus far the instructor has presented aspects of operatic style as individual problems. This has emphasized certain general operatic principles together with Verdi's unique applications. Now the instructor should present a complete act to show how all the pieces fit together to create a dramatic and musical whole. Act IV, the last act of Otello, is an excellent example because of its brevity, action, and the multiplicity of its operatic forms and procedures: independent orchestral music, bel canto singing, recitative, action music, and ensemble singing. The student is asked once again to compare the pertinent scenes of Shakespeare's play with this act. The comparison brings out several important differences between the art of spoken drama and that of music drama:

Example: Teacher's Manual, Part 6, pp. 3-4

the libretto, derived from the play, has determined to some extent the shape of the musical form.

Tape 6-6-2: Othello, IV, iii; V, i, ii, pp. 103-128 (Folger Library ed.). London records. A-4414, sides 7,8.

Using a stop-watch, have the students time the individual scenes and record results on the blackboard.

Discussion Questions	Answer Outline
What is the relative length of the Shakespeare text and the libretto in the Weaver edition?	Libretto shorter than play: Othello: 698 lines Otello: 202 lines
Are there omissions by the librettist?	Material of Act V, scene i of Othello is omitted.
How does the length compare after the omission?	Shakespeare still has 547 (longer) lines to 202 in the libretto.
What is the ratio of the texts?	Approximately 3:1 between play and libretto.
Are there any additions in the libretto?	Yes, the scene with the Ave Maria and prayer.
How does the language style differ?	Shakespeare full of imagery, subtle detail, long phrases, repetitions of words and phrases. Libretto concise, stripped to barest essentials of plot and characterization, few adjectives or metaphors.

If the instructor wishes to pursue this line of inquiry further, below are the Shakespeare lines used by Boito for Act IV of the opera.

Otello, IV, i: (pv. score, 324-337; Weaver, 402/403-406/407): Othello: IV, iii: 12, 14, 18, 26-8, 29-36, 44-67, 68, 118.

scene ii: (pv. score, 337-338; Weaver, 406/407-408/409): Ave Maria and prayer are Boito's additions; they do not occur in the play.

scene iii: (pv. score 341-355; Weaver, 408/409-414/415): Othello: V, ii: 23-4, 26-8, 30-39, 69, 45-8, 55-7, 73, 63, 60 (74, 66), 61-2, 58, 79, 87, 89, 92-6, 98, 100-102, 107, 109, 126-7, 134-5, 137-9, 141-2, 147-50, 115-6, 158-9, 166, 168-9, 196, 199-200.

scene iv: (pv. score 355-364; Weaver, 414/415-416/417): Othello: V, ii: 205-6, 208-210, 253, 255-7, 261-2, 265-7, 373, 357, 278-9, 319-20, 322-3, 328-9, 413.

Discussion Questions	Answer Outline
Based on data derived from timing the opera act and the scenes from the play, what can you say concerning the relative lengths in time and in lines of individual scenes and the complete act?	Othello Act IV, iii: 7'13" Act V, ii: 10'47" Act V, ii: 13'40" Total 31'40" no. lines 547 (average 7-8 wds) Otello Act IV, i: 13'5" ii: 3'37" iii: 8'25" iv: 6'9" Total 31'16" no. lines 202 (many are only one word)
Is there any significance in the fact that the timings are approximately the same?	Seems to prove rule-of-thumb that 1/3 of lines of an original play, when set to music, will result in a total length approximately equal to time it takes to speak all original lines.
How does music substitute for words?	Music can create atmosphere, delineate character, arouse emotions. Makes superfluous the use of poetic imagery and other resources of spoken drama. Fewer words needed to create ultimate dramatic and esthetic effects.

In the preceding Parts, great emphasis was placed on procedures unique to opera. The class has come to realize the differences between composition for the stage and for the concert hall. Nevertheless an opera composer is a musician first and then a dramatist. A closer examination of Act IV, scenes iii and iv, indicate the way in which Verdi, while conforming to the pre-existent dramatic forms established by the librettist, successfully integrates and unifies these scenes as well as the act with the entire opera by repetition of themes, harmonies, and sonorities. Links that are incidental in Shakespeare attain high dramatic significance in the opera. At the same time repetition of motives gives the opera formal unity and coherence. It is a classical example of Verdi's reconciliation of the theatrical need for continuity, contrast, and change with the demands of musical logic for unity through repetition.

Unit 7: The Oratorio: Handel's Saul

By Claude V. Palisca

The focus of this Unit is upon that genre of Baroque music known as the oratorio, which is semi-dramatic in form, usually sacred in subject matter, and which is made up of choruses, and solo numbers called arias, duets and recitatives.

There is hardly a choral singer who has not at some time sung a part in the choruses of George F. Handel's Messiah. Yet few have had a chance to think about what Handel was trying to do in this oratorio or about what an oratorio truly is, and to consider the ideals and musical practices of the age in which the greatest oratorios were written. This Unit is aimed particularly at these many choral singers, but also at the greater number who do not sing but have listened or will have opportunities to listen to performances of Handel oratorios or, for example, the Passions or cantatas of Bach.

This Unit serves also as an introduction to music written to a text. Unlike the composer writing instrumental music, who is free to invent musical ideas and to develop them within a structure that has a purely musical logic, the composer who begins with a text is limited by many characteristics of that text: whether it is prose, blank verse, free rhymed verse, strict rhymed verse; whether it is spoken by one or by more people; the character of the person speaking; the meaning of the text; the situation in the drama; and so on. Certain conventions for dealing with texts of different kinds existed at the time Handel wrote Saul in 1738-39. Some of these go far back in music history. Therefore a number of "flash-backs" to earlier music is used to illuminate the process of composition. By going back to works from the sixteenth and seventeenth centuries, the student is afforded the opportunity of becoming acquainted with periods of music history not otherwise covered in this set of course materials.

The Oratorio

Saul was selected in preference to Messiah or some other better known oratorios of Handel because it is one of the most dramatic. For this reason it represents better the genre of oratorio, which is fundamentally sacred music drama. Moreover the story of Saul and David is common to both the Christian and Jewish faiths and, aside from religious connotations, is of exceptional interest for its psychological and ethical implications.

The Unit begins not with the study of Saul but with Giacomo Carissimi's Judicium Salomonis (Judgment of Solomon) of around the middle of the seventeenth century. This is justifiable for several reasons. Saul is so long that the student could not in a class period gain an overall impression of what an oratorio is. By introducing the genre through Carissimi's short work, the student gains an appreciation at the outset of how the various components - chorus and solo music - relate to each other; how the characters interact and are musically differentiated; what the script writer has added to the biblical account; and what the composer has contributed to interpret the script.

The Oratorio

Classroom discussion begins after the students have read the account of the judgment of Solomon in 1 Kings 3:16-28, provided in the Student Manual. Students are asked how they would represent the story in painting - which episodes they would represent and how; how they would flesh out the story with pictorial details. They are then shown three representations of the Judgment, one from a 14th century Psalter, the painting by Frans Floris from the mid-sixteenth century, and that of Jean Tassel, approximately contemporary with Carissimi's oratorio. They are asked to analyze these representations from the points of view brought out in the previous discussion. A suggested exercise at this point is for the students to prepare a script for a spoken dramatization of the Judgment of Solomon. After a discussion and comparison of their scripts, students are ready to read or hear read the central scene of Carissimi's script, given under the Latin text in the score. They then hear the music of this scene. The questions posed to stimulate the ensuing discussion are intended to lead to an understanding of the possibilities and limitations of the genre.

Example: Unit VII, Teacher's Manual, p. 16:

Discussion Questions	Answer Outline
What has the writer of the script added to the story?	Enlarged speeches of the characters-e.g. 2nd Mother: "Right is your judgment." 1st Mother: "Ah, ah, my son! My bowels yearn for you," etc.
What has the dramatization and music added to your comprehension of the scene and involvement in it? Are some of these things the same or different from what the paintings were able to add?	How mother felt - also in painting by Jean Tassel. Cool determination of Solomon. Indifference, fikleness of 2nd Mother - also apparent in facial expression of false mother in Frans Floris' painting.
Do you see a similarity in approach between the composer and painters who lived at approximately the same time that is not apparent in the other painters?	Greater emphasis on intense emotion in facial expression in painting by Jean Tassel through distortion of the features. This parallels the unexpected intervals and dissonances in the 1st Mother's lines.

(Example continued)

What musical techniques help characterize the persons? their feelings?	Solomon: military rhythms and intervals; imperious; forceful, dignified. 2nd Mother: sings on notes of major triads; happy, consonant music. 1st Mother: notes of minor triad, dissonances; chromatic steps. Solomon's final speech: emphatic repetition of same melody.
Does the chorus represent anyone?	Israelites who praise King Solomon's wisdom.
Is the script more effective set to music than simply read? Why?	Music makes you feel the way the characters are supposed to feel. Music prolongs the confrontation and the incident: permits you to identify with it, feel suspense, shock, relief, each in turn.

If the teacher so wishes he may introduce the concepts of recitative (music dominated by speech-rhythms) and aria (as in Mulier I, "Congratulamini," in which melody is more important than speech-rhythm).

The student now applies the process of analysis used in Carissimi to Handel. First he reads the relevant passages of the Books of Samuel, given in the Student Manual, Part 2. Once again he is asked to suggest which scenes would appeal to the visual artist.

Example: Unit VII, Teacher's Manual, pg. 20:

Discussion Questions	Answer Outline
What are some of the scenes that would appeal to the visual artist?	The anointment of David among his brothers. David slaying Goliath. David with the head of Goliath before Saul. Women singing and dancing on return of David from slaughter of Philistines. David playing for Saul; Saul troubled, throws javelin. Jonathan pleading for David's safety. David escaping through a window as Saul's messengers find dummy in bed. Jonathan and David make pact. Parting of Jonathan and David. David feigning madness in Gath. Doeg slays the priests. David cuts off the skirt of Saul's robe in Engedi. Abigail brings food to David's troops. David spares Saul, takes his spear and water. Saul consults the witch of Endor; Samuel's spectre. Saul defeated, falls on sword. Amalekite informs David; David rents clothes.

Almost all of the episodes one might consider likely became indeed subjects of artistic representation. The teacher is now asked to show the twenty-five frames (slides or filmstrip) provided for the Unit representing the various incidents in the story of Saul and David in the order in which they occur in the Bible. There are a few medieval representations, but most are from the

sixteenth and seventeenth centuries, the period during which biblical scenes were most favored. The pictures not only serve to focus on the problem of what are the limitations and opportunities of a particular medium but also help to review in the student's mind the main outlines of the story. The question for discussion now is whether the scenes most suitable to the plastic and graphic arts are also the ones most apt for music drama.

The students or teacher now select a scene from the Handel oratorio, and the class reads the libretto provided in the Student Manual (it can be a dramatic reading by various members who take parts), and listens to the recording of that scene. From a rather general discussion of the scene heard, the class is led to an analysis of the libretto by Charles Jennens.

Example: Unit VII, Teacher's Manual, pp. 27-28:

Discussion Questions	Answer Outline
How has the librettist filled out the sketchy account of the scriptures? Is the emphasis on action, dialogue, or expression of feeling? Can you visualize the scene being staged with action, costumes, scenery? Does the music make it so alive that you do not miss props and action?	It is suggested that these questions be aired now, but that any conclusions be reserved until a deeper analysis can be made of a scene in Part 3.

The class should now be given the assignment to read the libretto by Jennens, which is reproduced in the Student Manual. Students should then locate each incident in the libretto in the Bible and mark their librettos with chapter and verse.

Could you locate each incident in the Bible? Or were some made up?	Epinicion - not in Bible Merab's rejection of David: this Jennens admits he got from Abraham Cowley's Davideis. Parts of chorus not in Bible. 19:11 says Messengers; Jennens has Doeg hunt for David in his house.

Evidently, Jennens was very faithful to the facts as given in the books of Samuel. He made a minimum of interpolations.

(Example continued)

28

Handel's Saul: The Subject

Discussion Questions	Answer Outline
What, then, was Jennens' contribution?	Selection of most appropriate and effective incidents. Adaptation of story to the requirements of musical setting. Made sequence of events more logical.

Study as an example of the conversion of the Biblical prose to poetry Act III, Scene 5 and 2 Samuel 1:17-27.

This is a particularly poetic passage in the Bible.

Does Jennens' poetry match the scripture-writer's simple eloquence?	
Why could not the Bible have been set literally?	It could have been. But the conventions of the 18th century called for rhymed poetry for choral passages. This convention goes back to the earliest operas and madrigals of the 16th century.
How would you describe what Jennens has done in this passage?	He used the Bible's images, thoughts, descriptions in verses. It might be called poetic paraphrase. Nothing substantial has been added.

Part 3 concentrates on one of the most dramatic scenes, that in which David sings to Saul and plays his harp to soothe his anger, but in vain, for Saul throws his javelin at David, who escapes injury. Saul orders Jonathan to slay David, and in an accompanied recitative and aria Joanthan weighs filial duty and friendship, between which he must choose. In preparation for the discussion students are given in the Student Manual a short essay on Handel and the oratorio. The Student Manual also provides a reduced score of the scene. The class discussion is led from a consideration of the unstaged drama to an analysis of the characteristics of the poetry and its reflection in the music, both from the standpoint of formal and expressive rendering of the text.

Example: Unit VII, Teacher's Manual, Pages 31-35:

Discussion Questions	Answer Outline
How has the librettist made up for the fact that this was not to be staged?	Abner and Jonathan tell us what Saul is doing in his fit of temper. This would be unnecessary if the play were staged.

Now let us study each number more carefully.

Tape 7-3-2: No. 31, Recitative,"Rack'd with Infernal Pains."

Scan the poetry of Abner's speech. Is it in a meter? Does it have rhyme?	No meter, no rhyme.
Describe the vocal line.	Range is small: diminished 5th. Leaps along diminished intervals (tritone). Rhythm - imitates freedom of speech. Cadence - Dominant-tonic follows end of speech. Not in key of what follows, which is relative major. Melody - no real feeling of structure, no repetition, no unity of motive or theme.

(Example continued)

Tape 7-3-3: Number 32, Air, "O Lord, whose Mercies numberless."

Scan the poetry and study its form. Is it in a meter? Are there stanzas? Does it have rhyme?	Alternates iambic tetrameter and iambic trimeter. Rhyme is ABAB. Two stanzas, both same form.
How do these traits of the poetry affect the music?	Same music sung twice for the two stanzas.

When the same music is used for two different stanzas, the musical form is called strophic, from the word strophe, meaning stanza.

Discussion Questions	Answer Outline
How else does the poetry affect the music?	A stop at the end of each line. A cadence at the end of each couplet. Musical accent for long of foot; often longer note too. Rhyming lines have similar music; like a musical rhyme.
Does the composer take liberties with the poetry? Why?	Final lines of each couplet are repeated. To get a feeling of musical finality takes longer.
Other liberties? Why?	Short or unaccented syllable sometimes on first beat, as O Lord, O'er all, etc. This is for musical variety.

Another reason for the apparent violation of the poetic meter is that the 3/4 rhythm with a stop on the second beat is characteristic of the Sarabande, a popular dance of the 17th century, on which this aria is based. Actually this puts an accent on the second beat, paralleling the scanning: O Lord, whose Mercies.

Why is the accompaniment so simple; why so many repeated notes?	Probably intended as an imitation of David's harp. Like a play within a play: this is a song within a musical piece.

(Example continued)

If this were a play, David at this point would pick up his harp and sing, even though the rest of the play were spoken. This happens frequently in the plays of Shakespeare, for example.

Tape 7-3-4: No. 33, Symphony.

Discussion Questions	Answer Outline
Is this music already familiar?	Musically this is a strophe of the same aria, but this time played on the harp, and with somewhat different ornaments. Once again it is David playing; but he does not sing.

If the teacher wishes, he may show the pictures of David soothing Saul with his playing.

Tape 7-3-5: No. 34, Recitative, "'Tis all in vain."

Why is this set in recitative?	Again, blank verse.

Tape 7-3-6: No. 35, Air, "A Serpent in my Bosom warm'd."

What is the form of the poem?	A stanza of four lines of iambic tetrameter alternating with iambic trimeter, rhyming ABAB. Plus: Two lines having an extra short syllable at the end (feminine ending).

(Example continued)

The Oratorio as Unstaged Drama 34

Discussion Questions	Answer Outline
Has Handel followed the poet's form?	In a general way: the stanza of four lines has a long section of music; the two extra lines are tacked on at the end, with somewhat separate music. The accents of the iambic are followed, but the line endings are not always respected. The great amount of repetition of the first two lines obscures the rhyme.
How about the meaning and images of the poetry--are they expressed?	Handel concentrates on the serpent-simile and on the affection of anger.
Who is likened to a serpent?	Jonathan. But Saul threatens to answer in kind, to turn serpent himself.
Does the music depict a serpent injecting its venom into Saul's heart?	Coloratura on "warm'd", m. 16, suggests a coiled snake; this is one of dominant figures in accompaniment.
How is Saul's fury expressed?	Allegro tempo. Rushing figures. Leaping along major triad. Oboes add an aggressive sound.
How is the throwing of the javelin described?	Downward fast run through two octaves in g minor.
Is this g-minor ending what you would expect?	No, since the aria is in Bb Major, you would expect Bb.
What justifies the exception?	Handel wanted to end the scene abruptly with the javelin throw.

(Example continued)

The Oratorio as Unstaged Drama

Discussion Questions	Answer Outline
Analyze the form of the aria as a whole. Refer to Unit 5, in which an aria is analyzed.	Ritornello mm. 1-10 - Call it R^1 (Bb). Lines 1 and 2, mm. 10-22 - Call this A^1 (Bb to F). Ritornello 22-27 - Call it R^2 (F). Lines 1 to 4, mm. 27-44 - Call this A^2 (Bb to Bb). Ritornello, mm. 44-48 - R^3 (Bb). Lines 5 and 6, mm. 48-52 - Call it B^1 (g).

Example 7-3-1 (Transparency): Diagram of No. 35.

R^1	A^1	R^2	A^2	R^3	B^1	
	10	22	27	44	48	52
Bb	Bb	F	Bb	Bb	Bb g	g

What would you expect after B^1?	In a da capo aria, you would expect the return of R^1 and A^1 up to the end of R^3.
Why did Handel not return to the beginning?	He decided to have the javelin thrown in what would be the middle section, just when listeners expect a return of the beginning. The surprise adds to the dramatic effect.

The discussion brings out the difference between recitative and aria, between dry recitative and the kind accompanied by orchestra, and the relations of these to different types of poetic verse forms.

Part 4 turns to the choruses. In a preliminary investigation students are asked to read the libretto again to determine the function of the choruses in the drama. By questioning they are stimulated to discover that some choruses are sung by active participants in the drama; others are reflective and moralizing;

still others are prayer-like; and a few share several of these roles. A suggested project is to study the choruses in a play by Aeschylus from this standpoint. The function and style of particular choruses are now probed in depth. The scene in which the chorus of women welcome and praise David is chosen, because this presents the chorus in its most obviously active role. It is also interesting because of Handel's evocation of the spirit of biblical music in the carillon theme. The paintings of the Triumph of David are used as springboards for musical analysis.

Example: Unit VII, Teacher's Manual, p. 42-43:

As in the paintings of the triumph of David, this music serves as a grand backdrop for the action of the principals, namely David carrying the head of Goliath, the welcoming women, and Saul looking jealously on.

Discussion Questions	Answer Outline
Is the carillon music used in the same way in each of the numbers or not? In other words, how is it related to the other parts?	No. 20: it is the principal music 22: interludes and background for chorus. 24: background for chorus.

Analyze the use of the carillon melody in #20.

Tape 7-4-2: Saul, No. 20.

Is this unison, heterophony (remember Unit I?) or counterpoint?	Mm. 1-4, heterophony - in octaves and unison, violins and organ decorating melody some. Mm. 5-28: counterpoint along with octaves and unisons. The counterpoint is in two parts only. Mm. 29-end: heterophony.
Is the music kept purposely simple? Why?	Handel probably wanted to suggest the sound of people improvising on a well known tune, without too much artful technique.
Do you know the tune? Do you think it might have been invented by Handel or not?	Could be a folk song. Could be Handel's.

Actually the tune comes from a Te Deum by the composer Francesco Antonio Urio, an Italian composer about a generation older than Handel. Handel used passages and themes from this composition not only in Saul but also in his Dettingen Te Deum, Israel in Egypt, and in L'Allegro. Urio's Te Deum begins with this passage in unison and octaves:

(Example continued)

The Chorus: Active and Ceremonial Choruses

Tape 7-4-3: Urio, Te Deum, Laudamus Te, mm. 1-4.

Example 7-4-1 (Transparency): Urio, Te Deum, Laudamus Te, mm. 1-4.

URIO:

TE DEUM.

A surprising fact introduced here is that the carillon music is not an ancient melody but a tune borrowed from the composer of a little known Te Deum, Francesco Antonio Urio, written some thirty years earlier.

Another chorus discussed in this Part is No. 4, which is found to be much less spontaneous in its music, indeed to be constructed like a fugue and based on a fugue by Urio.

This reworking of another man's composition prompts another look backward, this time to the sixteenth-century "parody mass," in which a composer reworked a previously created music. A careful comparison is made in class (and can be prepared by students in advance) from the scores in the Student Manual.

Tape 7-4-9: Jean Mouton, Noe, Noe, psallite Noe.
Tape 7-4-10: Jacob Arcadelt, Kyrie from Missa Noe Noe.

Refer to Student Manuals, which contain scores of both. This pair of examples needs to be played several times over. Suggest at the third replay that students sing one of the parts (each in his own range) along with the record. This exercise can be repeated until students are quite well acquainted with the music.

Discussion Questions	Answer Outline
How much of Mouton's motet did Arcadelt use verbatim?	Up to m. 6 the two are identical.
How much of it approximately?	Mm. 6-9, approximate use of lower parts. After m. 10 Mass goes its own way.
Why should the Mass depart from the model at this point?	Mass has few words; motet has many
Does Mouton change the melody when he has new words?	Yes.

The standard procedure in the 16th century was to set each phrase of text to one melodic idea or motive and to develop that motive briefly; then pick up the next phrase of text and give it a new melodic idea.

(Example continued)

The Chorus: Active and Ceremonial Choruses

What does Arcadelt do at the point where he leaves Mouton?	At m. 12 he reuses the opening melody, changing the rhythm, because the words are the same.
Is this the basic material until the end?	Yes, until m. 25, end of first Kyrie (before Christe).
Does Arcadelt ever get back to Mouton's motet?	At Christe he takes up a motive of Mouton, m. 13, bass, but he gives it to the tenor.

Tape 7-4-11: Mouton, mm. 13-21; Arcadelt, Christe, 1-10.

Follow the score of Arcadelt as you listen to Mouton, and vice versa.

Are there any notable differences?	Changes of voice, but except at end, quite a literal copy.
Does Arcadelt go on to develop these motives, or does he employ new ones?	At m. 15 he goes on to Mouton's m. 24 and follows him quite literally but shortens the cadence.
Composers sometimes repeated the Kyrie eleyson, when these words return after the Christe. Does Arcadelt?	No, he goes on to m. 40 of Mouton.

Tape 7-4-12: Mouton, mm. 40-56; Arcadelt, Second Kyrie, mm. 1-14.

How closely does he copy?	Duet is soprano-alto instead of Mouton's soprano-tenor but pitches are the same. Similarly with answering pair. Arcadelt leaves Mouton at m.4.
Does Arcadelt continue to develop the same motives?	Yes, he returns to the opening ideas, both soprano and bass in m. 17.
Where does material of soprano mm. 5-9 come from?	From bass, mm. 2-6.

The Kyrie in a mass presents a special case, because of the small number of words to be set to music. The Gloria and Credo, on the other hand, are long texts. Let us see how Arcadelt handles the Gloria with respect to the Mouton Motet.

The moralizing choruses occupy Part 5. The reading of Aeschylus should have shown that this type of chorus as well as the active is found in the Greek dramas. Analysis reveals that there are some surprising representations of the words in the music in one such chorus, No. 68 "O fatal consequence."

Example: Unit VII, Teacher's Manual, p. 60:

Discussion Questions	Answer Outline
At m. 56, "From crime to crime he blindly goes" - is there any expressive intent?	The skip from b down to c# - a seventh - is contrary to usual melodic logic; therefore "blind." Moreover the half-steps down on the word "blindly goes" gives an aimless staggering effect. Note also m. 72, bass, the half-step progression to m. 78, "from Crime to Crime."
At m. 93, "Nor end, but with his own destruction knows," - any expressive intent here?	Headlong character of theme suggests determination, or at least a sure destiny.

Some of these expressive devices are rather intellectual and don't come through to the unsuspecting listener. Others are very much a part of how the music feels. For example, the listener feels the headlong movement, because a formal cadence on the tonic is avoided until the end of the Chorus at m. 163. Also evident to the hearer is the meandering through many chromatic degrees, and the unusual intervals of two of the themes. Still, the expressive means may strike us as naïve and not entirely effective, though we may admire the music. Much of what Handel was doing here was conventional for choral music as far back as the last quarter of the sixteenth century. Handel's contemporaries who were familiar with the choral repertory would not have considered his methods at all unusual, except in the sense that it was superlative in its class.

The rather intellectual imagery used by Handel leads to an exploration of the tradition behind this kind of musical representation of ideas. Lassus' motet, Tristis est anima mea is analyzed for its text-music relationships, and they are found to be in part intellectual. The phrase-by-phrase method of composition used by Handel is also seen to be a sixteenth-century device. A study of the fugal technique of this chorus leads backward again to the motet Noe Noe by Jean Mouton, which was the model of the "parody mass" studied earlier. The conventions of fugue writing are found to have been well established by the time of Mouton, who is observed to use a richer variety of techniques of imitation.

In Part 6 the chorus No. 78, "Mourn, Israel" and the march that precedes it are found to be more directly expressive, less dependent on intellectual imagery.

Example: Unit VII, Teacher's Manual, p. 69:

Tape 7-6-3: Saul, No. 78, Chorus, "Mourn, Israel."

Discussion Questions	Answer Outline
What devices contribute to the mournful effect here?	Dissonant suspension on numerous first beats, e.g. mm. 11, 12, 13. "Neapolitan" chord, m. 21; diminished-seventh chord, m. 22; half-step melodic motion, soprano, mm. 19 to 23. Seventh chord formed by entering voices, then held. Semitone motion in opening motive.
Do you find any of the intellectual, punning representation of the text?	Perhaps at m. 23-24, the words "hopes been crost" (crossed) has been rendered by a rather strong progression involving a skip of a major seventh up in the bass and a C-C# cross-relation between the tenor and Vl. I. One might also mention the illusion of "heaping" voices at m. 26.
Does Handel play more directly on the feelings than in No. 68?	Yes.

(Example: p. 69 continued:)

> Already when Lassus was writing the kind of manneristic textual illustration found in Tristis est anima mea, composers were experimenting with techniques of harmony and melody that affected listeners more directly through their feelings rather than playing on their imagination. In the forefront of this movement were composers of madrigals such as Marenzio, Monteverdi, Gesualdo, Wert, and others. Marenzio particularly had many admirers and imitators among English composers. John Bennett in "Weep, o mine eyes," published in Madrigalls to Foure Voyces, 1599, illustrates this trend.

The emotionally moving writing found in this chorus also derives from sixteenth-century practice, though from the last decades of that century. It originated in the Italian madrigal, but because of linguistic reasons an English madrigal written under the Italian influence is analyzed. Then it is compared to Handel's chorus.

Example: Unit VII, Teacher's Manual, pp. 70-71:

Tape 7-6-4: John Bennett, Weep, O mine eyes.

Discussion Questions	Answer Outline
Is the appeal of the poem to the feelings or imagination?	Mostly imagination.
How?	Poet addresses his eyes, asking them not to cease weeping. He laments that the tears do not increase so fast that they drown him.

Weep, O mine eyes and cease not,
Alas, these your springtides, methinks, increase not.
O when, O when begin you
To swell so high that I may drown me in you?

Is the appeal of the music similarly addressed?	No, the composer ignores most of the images (though he does give a graphic picture of "swell so high" in m. 35-36). He tries to give the feeling of despair behind the poem.

Note, for example, that at the words "cease not", mm. 13-14, where he could have avoided cadence to illustrate the text, he has a rather strong cadence.

(Example: page 71 continued.)

Discussion Questions	Answer Outline
What means does he use to convey sorrow? Are they similar to Handel's	Staggered entrances at m. 1 as in Handel "Mourn" m. 41. Many suspensions: m. 10, 13, 18, 19, 21, 22, 24, 26, 34 (unusual resolution), etc. Cross-relation: the clash between B in Tenor and F in Bass in m. 2. Dissonances: E-A-D chord in 3. $\frac{6}{4}$ chord in mm. 6, 30, 40.

The devices are very similar to Handel's. The language of the Italian madrigal was taken into seventeenth century music for solo voices and ensembles and remained an active ingredient of the opera and oratorio up until Handel. The devices appear in Handel, however, in a different setting.

Tape 7-6-5: Saul, No. 78, "Mourn Israel."

What are the features missing in Bennett found in Handel?	Thorough-bass accompaniment - the continuous motion in the bass, viola, and two violins. Occasionally the oboes add notes not sung.
What does the accompaniment add: expressiveness, or purely musical qualities?	Accompaniment permits a single voice-part to sing an expressive line, with dissonances against the bass. Permits a greater variety of texture. Unifies the piece, so that it is no longer a series of sections but a single total.
Is this chorus sung by a group representing the people of Israel, or is it a comment from a group outside the drama?	Probably the last.

Two other choruses are discussed in Part 6, No. 84, "O fatal day!," which includes a solo part for David, and No. 86, "Gird on thy sword." A section of this last is again based on a section of Urio's Te Deum. A transparency in which a reduced score of Urio's chorus is placed above that of Handel's facilitates comparison.

Example: Unit VII, Teacher's Manual, pp. 75-77:

75

Elegy on the Death of Saul

Tape 7-6-8: Saul, No. 86, mm. 42-60; Urio, Te Deum, "In te Domine speravi."

Example 7-6-1 (Transparency): Urio, Te Deum, "In te Domine speravi," mm. 1 to 19 (transposed from D to C and reduced) over Handel, Saul, No. 86, mm. 42-60, reduced.

Watch the Urio as you listen to the Handel.

(Example continued)

Elegy on the Death of Saul

Discussion Questions	Answer Outline
Has Handel followed Urio so far?	Up to m. 9, he uses entrances at the same degrees but in different voices from Urio. He also borrows the countersubject from "Non, non" of Urio, Canto II, m. 3, but he uses it differently against the parts. At m. 9, Handel modulates toward F, while Urio steers towards G. Both eventually go through D major. But at m. 19, Handel has a cadence on e minor, while Urio has one on A major. Beyond this point Handel goes his separate way.

Urio's fugue is elaborately worked out and is quite lengthy - 51 measures, by coincidence the same number of measures as Handel's fugue, if you count up to m. 92. Urio's fugue includes a ten-measure exposition for instruments alone between his measures 24 and 32 (not shown in example), for which there is no parallel in Handel's.

Is there a textual link between Handel's fugue and the previous section?	Yes, the words "Go on, pursue thy wonted fame" are from the previous section.
Is there a musical link?	The motive for "Go on" in the fugue is an inversion of the motive used in m. 28.
Is this a coincidence, since Urio used the same motive as Handel?	It could be a coincidence, or Handel may have planned to use the Urio material before he started writing his chorus.

We come now to the final section of the chorus, the Allegro at m. 93.

Tape 7-6-9: <u>Saul</u>, No. 84, "O fatal day!" mm. 93 to end.

Is the relation between the chorus and orchestra similar to the immediately preceding sections?	No, more like the opening section.

Handel originally intended to close No. 86 and the oratorio with a "Hallelujah" chorus, but was persuaded by Jennens to leave the "Hallelujah" where Jennens had put it at the end of No. 5, "How excellent." The wisdom of the librettist's strategy is discussed in class.

Example: Unit VII, Teacher's Manual, pp. 80-81:

Discussion Questions	Answer Outline
Is a Hallelujah appropriate at the end of the first scene?	Yes, it closes a chorus which begins with the line "How excellent is thy name, oh Lord" - literally the praise that Hallelujah calls for. There is reason for rejoicing because David has triumphed over Goliath and the Philistines.
Are the two choruses similar? How are they different?	Orchestration: both use the full orchestra including trumpets and trombones. There is some concerto-like work in the "Hallelujah", but the full orchestra is used more consistently. Both use a simple fugue theme against which or in contrast to which you hear other motives. The "Hallelujah" is more truly fugal in texture than the "While others..."
Would Handel have replaced "While others..." with the Hallelujah or tacked this on?	Probably he would have put it after the present m. 181 of No. 84.
Do you think this is the Hallelujah that Handel had intended to put at the end? Why?	It could well be: The key, C major is right. It is short enough to be tacked on after "While others..." It has the kind of grand ending that seems more fitting for a finale than to end the first scene.

(Example: Unit VII, Teacher's Manual, pp. 80-81 continued)

Now hear the entire chorus No. 84, with the "Hallelujah" tacked on.

Tape 7-6-11: Saul, No. 84, Chorus, "O fatal day!" plus No. 5, mm. 24-68.

Discussion Questions	Answer Outline
Is this from a purely musical point of view a satisfactory ending?	Fine!
How about dramatically; does it seem right?	Less so.

The teacher, if he wishes, may continue this discussion by comparing this "Hallelujah" to that of Messiah, which contains some of the same elements but is much more extended. This could show how the kind of analysis made here can open up new avenues of understanding to a familiar work.

For the final Part of this Unit, "Scenes of Action, Character, and Emotion," the student is given in his Manual a short essay on the affections to serve as background for a discussion of the manner of expression found in certain arias of the oratorio. Also analyzed in this Part is the scene of the Witch of Endor and David's aria addressed to the Amalekite (No. 76).

As a supplementary exercise for this Unit the author found itvaluable on the college level to assign a cantata of Bach as the subject of a 10-page paper prepared independently by the student focused on the relationship of text and music. Some cantatas suggested for this purpose are No. 19, Es erhub sich ein Streit, No. 21, Ich hatte viel Bekummernis, No. 80, Ein feste Burg, and No. 140, Wachet auf. At the secondary-school level, one of these cantatas could be

assigned as listening for a brief report or in preparation for a single period's discussion, which might gather up by way of review the various strands taken up in this Unit.

Unit 8

Program Music: Vivaldi, Seasons; Berlioz, Fantastic Symphony; Debussy, Nocturnes

By Leon B. Plantinga

The subject of this Unit is "program music"--music which is associated with a literary essay of some sort, or is provided with evocative titles that suggest scenes, events, or the like. Attempts to relate music to literature or to experiences from our ordinary lives have been made for centuries, and one of the most persistent problems in the history of musical criticism is just this: what sorts of things, if anything, does music express or represent? In Unit VIII, three compositions have been chosen in which the composer has posited a relationship to a program: Vivaldi's "Spring" concerto from his "Four Seasons," Berlioz' Symphonie fantastique, and Debussy's Nocturnes.

In studying these compositions and their programs, the student is encouraged to think critically about the problem of music and its relationship to things outside itself, and to make careful distinctions between the varying kinds of relationships music can have to these things. Another important aim is to show that the demands of the program are complemented, in the composer's procedure, by quite a different set of requirements--those of the category of music in which the composer is working. Thus Vivaldi's "Spring" is a piece of program music, but it is also a concerto, and Berlioz' Symphonie fantastique is a musical counterpart to a literary program, but it still follows many of the conventions adhering to the symphony.

Part 1 investigates a common phenomenon in program music: the musical imitation of sounds and movements. Vivaldi's professed attempts to portray singing birds, thunder and lightning, a rippling brook, and even a barking dog, are examined and compared to other composers' similar efforts. (Sample pages follow)

In Part 2 some other types of musical reference are explored; the student is introduced to the conventions in eighteenth-century musical rhetoric whereby certain types of melodies and harmonies implied certain kinds of emotions. A section in the student Manual on "Music as Imitation" traces certain ideas about musical reference-particularly the relation of music to human passions—from Plato to French contemporaries of Vivaldi.

Tape 8-1-3: Same as 8-1-1. While this example is played, the students should follow the music in the Synoptiscore in the Student Manual.

How many birds are being imitated in this passage?	Three. There are 3 lines of music.
How many kinds of birds?	Two. Two of the lines of music are made up of the same material.
Which musical device is employed in these two musical lines?	Imitation.

One of these two lines imitates the other, first at a distance of two measures, and then, beginning in m. 20, at a distance of 1/2 measure, as if two birds were singing the same thing in somewhat random fashion.

Which musical instruments are used here to imitate bird sounds?	Three violins.
Do they work well for this purpose? Why?	They can easily make fast trills and "warbling" figures, and fast, "whistling" scales.
Which other instruments might be good for this purpose?	Woodwinds; especially flute and oboe.
What advantage would these instruments have, even over the violin?	Their tone quality is more "birdlike".

Many composers have written bird sounds into their music. Among them are Clement Jannequin (ca. 1480-ca. 1560), Johann Kuhnau (1660-1722), Mozart, and Beethoven. In his "Pines of Rome", Ottorino Respighi (1879-1936) even introduced into the orchestra a phonograph recording of the call of the cuckoo.

Listen now to an imitation of birds from the second movement of Beethoven's Sixth Symphony.

Tape 8-1-4: Beethoven, Sixth Symphony, II, mm. 129-136

Vivaldi has supplied these lines to accompany this music: "and the brooks, with gentle murmurs, glide by all the while to the gentle breath of the west wind."

Is the composer giving an imitation here of a <u>sound</u> or of a <u>sight</u>?	Perhaps both.

A brook certainly makes a sound of sorts--this sound is often described as a "gurgling" or "murmuring". But it seems that the incessant, even motion in this music is also meant to imitate the <u>motion</u> of the brook. Let us refer once more to a comparable passage in Beethoven's Sixth Symphony.

Tape 8-1-11: Beethoven, Sixth Symphony, II, mm. 1-11

Beethoven has called this movement "Scene at the Brook". Is it similar in any way to Vivaldi's "brook music"?	It has a similar continuous, even motion in the strings.

All the examples from Vivaldi's <u>La Primavera</u>, so far, have come from the first movement of that composition. The next one shows the beginning of the second movement (Students should follow the music in the Synoptiscore).

Tape 8-1-12: <u>La Primavera</u> II, mm. 84-90

Does this music suggest a scene, object, event, or anything of the kind?	Nothing very specific, surely. It is gentle and peaceful, perhaps, with a slightly abrasive addition in the strong repeated tones in the violas.

What specific characteristics of Bach's music, do you think, contribute to the representation of grief or sorrow?	Minor mode, slow tempo, chromaticism, dissonances, (suspensions).

Transparency: The beginning of the chorus (mm. 1-9), with dissonances marked.

In which key is Bach's chorus?	F minor
How would you describe its tempo?	Slow (Lento)
Where can you detect dissonances here?	On the first beat of mm.2,3,5, 6,7,9
How are these dissonances treated?	They are prepared in the previous measure and resolved downward.
What is such a dissonance figure called?	Suspension.
What is "chromaticism"?	The use of the "in-between" tones that do not belong to the key.
Do you find chromaticism in this example?	The bass line includes chromatic descent from f to c.

The melody of the last movement of Vivaldi's "Spring" is traced to its earlier use in an oratorio, where it is specifically called a "siciliana"-a dance type with rather specific associations. Finally the student is asked to classify the various ways in which Vivaldi's music refers to his program. (Sample pages follow)

Example

Tape 8-2-3: La Primavera, mm. 1-14

Apparently, though, Vivaldi thought this music was somehow appropriate for this phrase from the poem ("Spring has come"). Was he right? If so, how is it appropriate?	It reminds us, perhaps, of certain feelings and impressions that we also associate with spring.
How would you describe the feelings or impressions you might associate with this music?	Joy, perhaps, or serenity, lightheartedness, freshness.

Tape 8-2-4: Bach Cantata # 12 (Weinen, Klagen) No. 2, mm. 1-26.

This is the beginning of a chorus from a cantata by J. S. Bach, composed at about the same time as Vivaldi's La Primavera. Do you think Bach was trying to get across the same kind of "feeling" (or "passion" or "affection") that Vivaldi was in the beginning of his composition?	No. Quite different.
What kind of passions do you think Bach had in mind?	Very sorrowful ones.

The text of this chorus means "Weeping, complaining, sorrowing, fearing." Here Bach has used characteristic Baroque musical devices for representing such passions.

In the score this aria is marked "Andantino (alla Siciliana)." What does "andantino" mean?	Diminutive of "andante": in a moderate tempo.
What is a siciliana (or siciliano)?	A dance, supposedly Sicilian in origin.

The siciliano is a dance in compound meter (usually 6/8 or 12/8) and moderate tempo with gentle dotted rhythms. This dance was very popular among seventeenth and eighteenth-century composers. It was regularly used in oratorios, cantatas, and operas for "pastoral" subjects, i.e., for scenes having to do with shepherds in the countryside. Bach's Sinfonia in the second part of his Christmas oratorio is a very famous siciliano:

Tape 8-2-9, Bach, Christmas Oratorio No. 10 (Sinfonia), mm. 1-17.

What is siciliano-like about this movement?	It has all the characteristics: compound meter dotted rhythms moderate tempo, gentle melody
Why would it be appropriate in a Christmas oratorio?	It announces the appearance of the shepherds.
Why do you suppose Vivaldi used a siciliano where he did in the oratorio Juditha?	To express the idea of "peace".

In Part 3 Vivaldi's composition is considered as a concerto grosso, a musical type already thoroughly familiar to the student from Unit V. Toward the end of this discussion the student will consider how the composer has managed to maintain the conventions of the concerto while at the same time illustrating his literary program in the music. (Sample pages follow)

Example: Teacher's Manual, Part 3, pp. 1, 5.

Part 3

La Primavera as a Concerto and as Program Music

Tape 8-3-1: La Primavera I, mm. 1-30.

Discussion Questions	Answer Outline
This is the beginning of La Primavera again. From listening to it, can you tell to which category of music it belongs?	It is a concerto.
How can you tell?	Alternation of tutti, soli.
In this example, how many tutti sections did you hear?	Two: the second one was very short.
How many soli sections?	One.
Which instruments play in the soli sections (see score in Student Manual)?	Three solo violins.
In the tutti sections?	The full compliment of strings; i.e., first and second violins, violas, cellos, and double basses, plus continuo.

La Primavera as a Concerto and as Program Music

Tape 8-3-8: La Primavera I, mm. 56-70.

Discussion Questions	Answer Outline
Do you remember what was "peculiar" about tutti 4 (the first one on this example)?	It was in C#-minor
In what key is the following soli section (see the score)?	Also in $C^{\#}$ minor--note the continuous pedal print on $C^{\#}$.
In which key does tutti 5 begin (note, e.g., the first chord in m. 66)?	$C^{\#}$ minor.
Now in which key does tutti 5 end (note first chords in mm. 69 and 70)?	E major.
So what happened in the course of tutti 5?	Modulations from $C^{\#}$ minor to E major: hence the melodic changes.

The tutti sections of this movement could be shown this way:

Example 8-3-2 (Transparency):

	T_1	T_2	T_3	T_4	T_5	T_6
mm.	1-13	27-31	40-44	55-59	66-70	76-82
	aa bb	b	b	b	(a)	bb
	E maj.	E maj.	B maj.	$C^{\#}$ min.	$C^{\#}$ min.-E maj.	E maj.

Parts 4, 5, and 6 are a study of Berlioz' Symphonie fantastique. Berlioz himself wrote a program for this symphony, a dramatic story of a young artist in various situations--in the country, at a ball, at his own execution, and finally his own funeral. In each of these situations the Beloved appears, and her appearance is indicated in the music by a particular melody which Berlioz calls the idee fixe. In this unit an empirical approach is taken, and the rudiments of the program are first pieced together from the character of the various movements: waltz music for the Ball, pastoral music for the scene in the country, etc. Then the student is introduced to the program, and its various revisions made by the composer. In the Student Manual the first and last versions of the program are translated and arranged in parallel columns. In Part 6 it is suggested that the music, whatever its programmatic associations, still remains quite recognizably a symphony, and Robert Schumann's famous contemporary review of the composition is adduced to show that this is true. (Sample pages follow)

Example: Teacher's Manual, Part 4, pp. 1, 10, 11; Part 5, pp. 1, 9, Part 6, p. 1

Part 4

Berlioz' Symphonie Fantastique: Melody "X"

Tape 8-4-1: Symphonie fantastique I, mm. 71-111
II, mm. 94-160
III, mm. 87-112
IV, mm. 147-171
V, mm. 29-71

Discussion Questions	Answer Outline
These five examples are all taken from the Symphonie fantastique of Hector Berlioz, one each from the first, second, third, fourth and fifth movements. Do these examples have anything in common?	They all use the same melody (or a part of it). For the time being let us call this melody "X".
Berlioz' Symphonie fantastique or "fantastic symphony" was written in 1829-30. From what you know about symphonies, do you think it was common at that time to use the same melody in several movements of a single symphony?	Very uncommon.

There were just a few examples up to this time of symphonies with the same themes in more than one movement. In the introduction to the last movement of his Ninth Symphony, Beethoven quoted the opening measures of each of the preceding movements. And some see a marked resemblance between the first melody of the first movement and an important melody from the last movement of his Third Symphony.

Beethoven called the second movement of his Third Symphony Marcia funebre or "funeral march," and the piano sonata movement has the title Marcia funebre sulla morte d'un Eroe.
The various features we have noted in these pieces of both Beethoven and Berlioz are characteristic of military funeral marches: dotted-note rhythms and continuous drum sounds (often with very prominent upbeats)--many of us remember the incessant muffled drum rhythms of this sort played during the funeral processions for President Kennedy and Winston Churchill.

Discussion Questions	Answer Outline
This movement of Berlioz' symphony also has a title - one having to do with marching and death, but it is not exactly a funeral march. It is called "marche au supplice" or "march to the execution." Do you know what kind of execution had been common in France since the revolution of 1789?	Death by guillotine.*

Now let us hear once more the end of Berlioz movement March au supplice.
Tape 8-4-15: Symphonie fantastique IV, mm. 147-163.

Does anything in that passage suggest "execution by guillotine"?	The crashing chord that cuts short "melody "x" may represent the falling of the block, and the following pizzicato chords the falling of the head into the basket.

*The guillotine was named for J.I. Guillotin, a French physician, who proposed to the Constituent Assembly of 1789 that decapitation by axe or sword be abolishe and such a device with a blade be used instead.

In Part 5 we will learn that this is in fact the sort of thing Berlioz had in mind. Now here is an excerpt from the last movement.

Tape 8-4-16: Symphonie fantastique V, mm. 40-71.

Discussion Questions	Answer Outline
Did you hear melody "x" here?	Yes, all of it.
Did it sound strange in any way?	Very jerky and awkward.
Do you think Berlioz was trying to make his melody sound beautiful and attractive?	He seems to parody it.
How is this "farcical" effect obtained?	1) Appoggiaturas and trills added to the tones of the melody. 2) "Gurgling" accompaniment by bassoons.
Since the second movement is called "A Ball," and the fourth "March to the Execution," we might expect this movement to have a title too. What name would you give it?	Dance of penguins, trolls, or robots? Berlioz called the movement "Songe d'une nuit du Sabbat," or "Dream of Witches' Revels."

In this symphony, melody "x" recurs in a variety of guises, sometimes as a principal melody of a movement, and sometimes as something merely appended. The movements have widely differing characters, and all of them have programmatic titles. All of this suggests that the symphony might be associated with a literary program. Berlioz did in fact write a program for this symphony (he revised it several times), and in Part 5 we shall see what it is and enquire how it is related to the music.

Part 5

Berlioz' Symphonie fantastique: the Program and the Music

Tape 8-5-1: Symphonie fantastique III, mm. 1-20.

Discussion Questions	Answer Outline
This is the beginning of the third movement of the Symphonie fantastique. How would you describe this music?	Dialogue between two solo woodwinds.
Which woodwinds?	Oboe and English horn.
Since you know this symphony has a "program," what kind of scenes or events do you imagine Berlioz associated with this passage?	An outdoor scene.
Why?	Use of gentle solo woodwinds, one answering the other as from a distance.

Woodwinds, especially solo oboes and flutes, had long been associated with outdoor, or pastoral scenes. The particular tune played here by the oboes and English horns is called the ranz des vaches, a call used by Swiss cowherds. In the first version of the program for this symphony (this version was not published in the composer's lifetime), Berlioz refers to this music thus: "... two herdsmen who play a ranz des vaches in dialogue, this pastoral duet..."

The text for this example from Herminie's aria goes this way:

J'exhale en vain ma plainte fugitive,
Je l'implore, il ne m'entend pas.

(I utter my fleeting complaint in vain,
I implore him, he hears me not.)

Discussion Questions	Answer Outline
Now that you have seen the Idée fixe in its original surroundings, do you think Berlioz thought of it primarily in connection with his own beloved, Harriet Smithson?	Probably not.

When he first wrote the melody down, Berlioz apparently thought it an appropriate vehicle for a Saracen woman to sing of her grief about a medieval knight.

But is there any common element in the words to Herminie's aria, Berlioz' program for the Symphonie fantastique, and Berlioz' own personal predicament?	The despair of hopeless love.

Apparently Berlioz felt that this melody communicated a certain kind of feeling, a kind that Herminie might have felt in her predicament, the kind experienced by the "young artist" of the Symphonie fantastique in his situation--and maybe also by Berlioz in his. Perhaps in this way there was a somewhat distant connection in Berlioz' thinking between the melody and Harriet Smithson.

Part 6

Berlioz' Symphonie fantastique: a Symphony

Discussion Questions	Answer Outline
How many movements does a symphony of the late 18th or early 19th century (say, a Beethoven symphony) normally have ?	**Four**

All of Beethoven's nine symphonies have four movements, with the exception of the Sixth Symphony. It has five movements.

How would you describe the four movements of a Beethoven symphony, such as the Third?	Fast Slow Minuet or Scherzo Fast
What is a minuet?	Rather slow dance in 3/4 meter.
A scherzo?	Descendant of the minuet. The name means "joke". Faster than minuet, often has elements of parody, wit.
How many movements does Berlioz' Sympnonie fantastique have?	Five: Reveries, Passions A Ball In the Country March to the Execution Dream of Witches' Revels

The final two parts take as their subject Debussy's Nocturnes for orchestra, particularly the second of these pieces, Fêtes. First Fêtes is examined simply as an orchestral composition, establishing some basic points about texture, form, and instrumentation. Then the student is encouraged to think of programmatic associations the music might have, and Debussy's own description of Fêtes is introduced.

In Part 8, various alternative literary and musical associations are suggested: poems by Henri de Requier, a song by Moussorgsky, Javanese gamelan music, and traditional European "Turkish music." The conclusion reached is that the extra-musical implications of Debussy's compositions are many and varied; this ambiguity was undoubtedly intentional, and it is in harmony with the general aesthetic tenets of impressionism. (Sample pages follow)

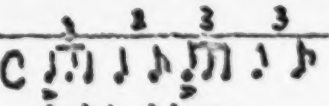
Part 7

Debussy's Nocturnes: Fetes

Tape 8 -7-1: Fetes mm. 1-115

Discussion Questions	Answer Outline
How would you describe this music?	Continuous rhythmic activity. Much non-melodic, harmonically static, accompaniment-like material. Occasional solo parts emerge from this backbround Harmony other than ordinary major-minor

Tape 8-7-2: Fetes, mm. 1-8

What is the rhythm of the violin part here?	 stated eight times
Do the violins here play a melody?	No, chords.
How many different chords?	Two:

Tape 8-7-3: Fetes, mm. 1-2

Can you identify that first chord in the woodwinds?	Same as the first chord in the violins.
Can you get much of an idea of tonality from the very beginning of the piece?	No, perhaps F major or minor.

Tape 8-7-4: same as 8-7-2

Do you hear more soloistic parts in this example?	Rushing figure in woodwinds. English horn and clarinets) Short trumpet blasts.

Which tones are used in the strings?	B, G#, E
Do these make up a triad?	E major triad.
So again the harmony is very static: one repeated triad. But what is special about this accompaniment?	Constant shifting of register.

Play all of Fêtes.

Did this piece sound about the same all the way through?	Contrasting middle section.
In what way did the middle section contrast?	Much slower tempo Striking new thematic material.

Tape 8-7-11: Fêtes, mm. 116-139

Can you tell which instruments are playing the melody here?	Muted trumpets.
Are there any similarities between the accompaniment here and in the first section of the piece?	Repeated chords in even rhythm. But much slower.

Tape 8-7-12: Fêtes, mm. 140-173

What happens in continuation of the middle section?	Trumpet melody taken over by other winds. The music becomes louder and more accented. Rushing stepwise figure from first section in strings at m. 156. Continued crescendos.

Part 8

Fetes, the Nocturnes: Influences and Associations

Tape 8-8-1: Fêtes, mm. 116-139

Discussion Questions	Answer Outline
This is the beginning of the middle section of Fêtes. Does it call to mind any kind of scene or event?	March or procession?
Why?	Very regular, deliberate, marked rhythm is march-like.
What sort of march or procession does it suggest?	Mysterious? Exotic?
What is mysterious or exotic about it?	Begins very softly. Unusual instrumentation.
Which instruments play the principal melodic material?	Muted trumpets.

Tape 8-8-2: Fetes, mm. 116-123.

How would you describe this opening?	Rythmic accompaniment.
Which instruments play here?	Lower strings (pizziccato). Harps.

List the various different musical and literary associations for Debussy's Nocturnes we have suggested so far.	Indonesian music. "Turkish" music Moussorgsky's song (with its text). Debussy's description of a procession and festival Requier's Scenes au crépuscule.
Are any of these influences or associations very clearly and indisputably suggested in the music?	Probably not. Plainest, perhaps, is relation to accompaniment of Moussorgsky song.

All of these associations may well have been operative when Debussy composed the music, but surely none can claim to provide its sole programmatic content or musical model. Many aspects of the Nocturnes remain unexplained by any of these associations: the titles Nuages and Sirens, for example, seem unrelated to them all.

Do you think Debussy was trying to create an unambiguous musical "counterpart" to a literary program in Nocturnes?	Probably not.
Do you think Debussy was trying to borrow a particular musical style from a single source in order to create a certain effect?	No - his style in these pieces seems very eclectic,
Do you think the ambiguity of the programmatic and musical influences on these pieces is detrimental to them?	

American Music: Ives, Fourth Symphony; Schuller, Conversations; Drew, Symphonies

By James Drew

Although the proportions of this unit are necessarily confined to three specific works by three American composers, it nevertheless illustrates the principal innovations which have been influential in the development of American music since the beginning of the twentieth century.

Through the first work, Charles Ives' Fourth Symphony, the student is introduced to the fundamental analytical approaches which are used throughout the unit. In addition, the Ives work offers the student a substantial selection of concepts and techniques which have since come to shape some of the principal features of an American music tradition, such as, metric modulations (changing speeds), random musical "events," syncopated rhythms (jazz), as well as important concepts concerning simultaneously projected musical materials. The Ives work is used as a prototype for comparison throughout the unit.

The second work, Conversations by Gunther Schuller, serves as an introduction to the use of classical and jazz elements combined in musical composition; this section of the unit explores various aspects of musical form and the art of improvisation.

The third and final work included in the unit, James Drew's Symphonies, allows the student an opportunity to study some of the compositional developments which are taking place in musical composition today. Here the student may compare both the traditional and non-traditional aspects of the Symphonies with that of the Ives work, as well as investigate many new kinds of music notation.

The student has an additional advantage in his study of Drew's Symphonies through the medium of film; the film, which is part of this unit, is composed

of three sections: 1) an introduction to the work under examination by the composer; 2) a pre-rehearsal discussion between the composer and the three conductors required for performing the work; 3) a detailed film of the first rehearsal. The third section affords the student an extremely close view of how a musical work of great complexity is put together from beginning to end. The role of each of the three conductors as well as the complex functions of their respective orchestral groups are brought into perspective.

This unit is calculated to give the student an opportunity to experience American music as it is being composed today, and to allow an additional insight into the performance problems which are encountered by twentieth century composers.

CHAPTER 3

EVALUATION

It was the primary purpose of the Yale Music Curriculum Project H-221 to focus the energies of a number of accomplished historians and theorists on developing material for a secondary school music literature course and to place these materials in varying situations as a means to gain student and teacher reactions.

The Yale Curriculum is based on a number of assumptions that played a large part in determining the structure of the course and the form of the materials:

1. that musical understanding is best developed in the secondary school student by making him thoroughly familiar with a few representative works through listening, analysis, and discussion.

2. that most secondary school music teachers do not have a knowledge of theory and history sufficient to carry on the requisite studies in appropriate depth.

3. that most secondary school students lack the basic skills in music reading necessary for such study in depth.

It was necessary, therefore, in the development of the curriculum to select the individual works to be studied, analyze their structure, and research their historical significance and traditions;then embody these findings in a format that is both informative for the teacher and instructional for the student.

Preliminary Trials, 1965-66

The first Unit, "Music for the Dance: Stravinsky's Petroushka", was developed during the Summer and rewritten in the Fall of 1965. The Unit was immediately tried out in six high schools in Connecticut. The objectives of this informal tryout were:

1. to determine the effectiveness of a format consisting of separate teacher and student manuals, prepared tapes, film strips and transparencies.
2. sample teacher reaction to non-textbook materials that provide a teaching outline as well as background information.
3. sample student reaction to the premise of study in depth.
4. to determine what amount of pre-training, if any, would be necessary for teachers to use the materials.

The teachers involved in this initial tryout were:

Frank Bilitsky	Staples High School, Westport, Connecticut 16 students
Donald Cunningham	Guilford High School, Guilford, Connecticut 16 students
Edward Jantschi Luther Thompson	Darien High School, Darien, Connecticut 8 students
Salvator Macari	Hamden High School, Hamden, Connecticut 43 students
Robert Vater	Manchester High School, Manchester, Connecticut 30 students

These teachers were selected on the basis of consultations with the president of the Connecticut Music Educator's Association and the personal knowledge of the Project Director, who had been teaching in Connecticut for nine years.

Several meetings were held with the teachers involved. The Project Director visited each school at least once while the material was being used. At the end of the Unit a questionnaire was sent to the cooperating teachers. A composite of that questionnaire follows.

Questionnaire for Testing Teachers

The following groups of questions are designed to determine the value of the first edition of Unit 1, "Music for the Dance: Stravinsky's Petroushka" from the Yale School of Music Curriculum Development Project, in terms of several approaches. Since the ultimate goal of this Project is a curriculum package that is self-sufficient and completely teachable, these questions may seem at times somewhat repetitious and picayune. But please answer each question as fully as possible, using a separate sheet if necessary.

I. Organization of the Teacher's Manual

A. In presenting the material of the Teacher's Manual to your classes, did you

1. teach directly from the Manual? Yes 6 No ___
2. prepare the material in your own way and present it in your usual class style? Yes 2 No 3
   a. if yes, please explain your method:
3. present the material in the order it is given in the Teacher's Manual? Yes 6 No ___
   a. if no, explain your order:
4. use the questions provided in the Teacher's Manual? Yes 6 No ___

B. If you used the questions provided in the Teacher's Manual, did you

1. use them by [themselves]^{2} or [supplemented]^{4} with your own questions? (please circle correct answer)
2. use them in the order given in the Teacher's Manual? Yes 5 No 1
3. incorporate them into either an oral or written quiz? Yes 4 No 2

C. Did you find that these questions

1. elicit immediate response from your students? Yes 3 No 3
2. stimulate class discussion, relieving you of the role of lecturer? Yes 5 No 1
3. tend to be too abstract for your students? Yes 3 No 3

D. Daily Lesson Plan

1. Did you plan your daily lessons around the discussion-question format of the Teacher's Manual? Yes 5 No 1
2. Would you prefer a lesson plan format? Yes 4 No 2
3. Would you prefer more direct questions requiring shorter answers? Yes 4 No 2

II. Information in the Teacher's Manual

A. Did you base your classes solely on the information from the text? (that is, did the text provide all the information you needed to teach the Unit?) Yes 3 No 3

1. if no, tell in which sections you added your own information:
Stravinsky's life

B. Did you find that there was more information offered in the text than

1. you had time to teach? Yes 4 No 2

2. your students could assimilate? Yes 2 No 4

C. Were there any sections of the Unit which you feel could have offered

1. more detailed explanations? Yes 3 No 3

a. if yes, please explain which sections:

2. more material? Yes 1 No 3

a. if yes, please explain which sections:
History of Ballet

D. Do you feel any particular aspect of the musical material was either overemphasized or underemphasized? Yes 2 No 4

1. if yes, explain which aspect was overemphasized/underemphasized:

III. Supplementary Materials

A. Slides

I. In what way did you use the set of slides provided with the Supplementary Materials?
for discussion - with record - with scenario

2. How many times did you show the slides

a. as an entire group? 1-2

b. individually? _____

3. Would you like

a. any other slides included? Yes 4 No 2

(1) if yes, give suggestions:

b. any slides deleted? Yes ___ No 6

1. if yes, enumerate and explain why:

4. Would you recommend that slides or filmstrips be a part of each Unit? Yes 6 No ___

a. Should they be designed to represent pictorially the information in the Student Manual (as in Unit 1)? Yes 6 No ___

(1) if no, suggest alternate possibilities:

III. A. 4. b. Would you be able to use transparencies of musical examples such as those now pasted in the Teacher's Manual, in class discussion? Yes 6 No ___

B. Tapes

1. Did you use the tape-recorded examples exactly as directed in the Teacher's Manual? Yes 5 No 1

a. if no, explain how you used them:

b. Did you use all of them? Yes 5 No 1

(1) if no, tell which you deleted:

c. Did you repeat any examples? Yes 3 No 3

(1) if yes, tell which ones:

2. Are the tapes sufficiently indexed so you could use them easily? Yes 5 No 1

3. Do they significantly aid your presentation of the auxilliary materials within the text? Yes 6 No ___

4. Could you recommend any other musical examples that might be useful in future editions of this Unit:

Excerpts from Petroushka should follow the songs

C. Performance Materials

1. In what way did you use the two pieces of performance material?

2. Would you recommend continuing the inclusion of performance materials? Yes 2 No 2

a. if yes, should there be

(1) more material of the same nature?

(2) material of a different nature? (please suggest examples)

b. if not, please explain why:

IV. The Student Manual

A. Did the students read the Student Manual before you presented

1. the recording? Yes 4 No 2

2. the slides? Yes 5 No 1

3. any material from the Teacher's Manual? Yes 4 No 2

IV. B. Did you suggest any supplementary reading? Yes 1 No 5

1. if yes, what sources and on what subject matter:

newspaper articles

C. Explain your use and summarize any class discussion of the written material of the Student Manual:

D. Should musical examples now included in the Teacher's Manual also be given in the Student Manual? Yes 3 No 1

V. Synoptiscore

A. Did the students refer to the Synoptiscore when listening to the record? Yes 5 No 1

1. If so, how many times had they heard the recording before they used the Synoptiscore with it? 1-2

2. Did you teach the Music-Reading Supplement before they approached the Synoptiscore? Yes 2 No 4

B. Do you feel there should have been, for the students' use

1. longer musical sections in the Synoptiscore? Yes 6 No ___
2. a one-line score? Yes 1 No 5
3. sections of the full orchestral score? Yes 3 No 3
4. a complete reduced score? Yes 1 No 5
5. a complete orchestral score? Yes 3 No 3

VI. Music Reading Supplement

A. Did students use this supplement

1. under your direction? Yes 2 No 4
2. on their own? Yes 1 No 3

B. Is the Music Reading Supplement

1. useful as it stands? Yes 3 No 2
2. too naive? Yes 2 No 2
3. too difficult? Yes ___ No 4

C. Did it supply enough information for the student to be able to answer the questions dealing with scales and intervals? Yes 5 No 1

1. if no, explain what should be added to aid the student:

examples of scales

VII. Student Response

A. Were the students able to answer questions presented in the Teacher's Manual the first time you presented them? Yes 4 No 2

1. if no, did you use the questions again in later discussions? Yes 3 No ___

VII. B. Were there any parts of the curriculum your students seemed

1. unable to assimilate? Yes 2 No 4
2. able to understand particularly quickly? Yes 3 No 2
3. already well-acquainted with? Yes 2 No 3

(if you answered Yes to any of the above three questions, please enumerate the specific parts below:)

C. Did you have student questions which could not be answered from the material in the Teacher's Manual? Yes 1 No 4

1. If yes, did you answer them from your own knowlede? Yes 2 No ___
2. Did you suggest sources where they could find the answers themselves? Yes ___ No 1
   a. if yes, please enumerate such sources below:

D. Did any students spontaneously ask the questions included in the Teacher's Manual before you presented them? Yes ___ No 4

E. Did the students ask questions about the material in the Student Manual? Yes 3 No 1

E. What was the student reaction to the slides and tapes as you presented them?

not enthusiastic
very favorable
2 "interested"

G. Did they voice any opinions about the Synoptiscore? If so, summarize below:

too vague
helpful
referred to it frequently

H. How would you compare student reaction to this presentation with past student reaction in music listening classes?

less responsive
listening more meaningful
reaction very high
strong interest
response was good
quite good

Name_____

School_____

Town_____

Number of testing classes_____
Number of students in each class_____

The preliminary trial in Connecticut was useful both in showing the need for revisions of format and content and in forecasting difficulties that would be encountered in classroom application.

It was clear that the teachers involved did not have a great deal of time at their disposal for preparing each day's lesson. It was important, therefore, to use a format that clearly outlined the points to be made in class and the questions to be discussed. The following two pages are examples from the Teacher's Manual for Unit 1. Example A is the original form; Example B presents the same material with the discussion questions set off from the text.

The final section of the scene is the Danse Russe in which the three puppets dance, each according to his style and personality.

SCENE II; Petroushka's Room

Tape 1-4-2, #48, eight bars. "As the curtain rises, the door to Petroushka's room opens abruptly; a kick propels him on stage; he falls, and the door is slammed behind him."

How closely does the music follow the stage directions in this short introduction?

How does the composer imitate the sound of the fall? the door slam?

The musical example quoted here does seem to conform to the action of Petroushka's abrupt entrance. His fall is marked by a cascade of notes in the woodwinds continued by the strings and finally a plucked note in the double basses. The door slam is rendered by a quick succession of chords on the piano and by percussion effects. The final echoing chord on the piano brings the action temporarily to a halt.

Tape 1-4-3, #49-52; #51 "Curses by Petroushka."

The section of Scene II from #49 to the end of the scene was written, according to Stravinsky himself, before he had any thought of writing the ballet score. But it was this very music that led the composer to conceive the idea for the scenario. He stated in his autobiography that while writing this music as part of a concert-piece for piano and orchestra, he "had in mind a distinct picture of a puppet, suddenly endowed with life, exasperating the patience of the orchestra with diabolical cascades of arpeggios. The orchestra in turn retaliates with menacing trumpet blasts. The outcome is a terrific noise which reaches its climax and ends in the sorrowful and querulous collapse of the poor puppet." (p. 31)

The extent to which the composer may have revised his score to conform to the Benois scenario is not known. But it is evident from the rubric on the score

Relation of Music to Scenario

is stated again in the violins while the embroidery is carried on in the piccolo, flute, English horn, celeste, and harp.

Tape 1-4-2: #48, eight bars

Stage Directions: #48 As the curtain rises, the door to Petroushka's room opens abruptly; a kick propels him on stage. He falls, and the door is slammed behind him.

Discussion Questions	Answer Outline
How closely does the music follow the stage directions in this short introduction? How does the composer indicate the sound of the fall? the door slam?	Fall: cascade of notes in strings and winds; double bass note. Door slam: piano and percussion.

Again, the musical example quoted here seems to conform to the action of Petroushka's abrupt entrance. His fall is marked by a cascade of notes in the woodwinds continued by the strings and finally a plucked note in the double basses. The door slam is rendered by a quick succession of chords on the piano and by percussion effects.

Tape 1-4-3: #49-52

Stage Directions: #51 Curses by Petroushka

Discussion Questions	Answer Outline
Petroushka has just been kicked into his room. Does the music seem to fit his reaction?	Perhaps "melancholy" or "sad" or "lamenting" might best describe Petroushka's probable state of mind. Stravinsky marks the part <u>lamentoso</u>.
What instrument is used to portray Petroushka's curses?	Muted trumpet
Does the music seem to indicate a building of tension or rage? How?	An apparent increase of speed and loudness.
(Relate the story and quote given below about Stravinsky's early conception of this piece). Compare this with the scenario of the ballet.	Trumpet no longer represents orchestra answering Petroushka, but Petroushka's anger.

4

It became clear also that teachers would need some guide for retrieving examples on the tapes. Various techniques were used in subsequent tapes including paste-on index tabs and vocal announcements. The latter proved to be the most practical and least problematic and was used in the tapes for succeeding Units.

Moreover, all teachers agreed that the musical examples in the Teacher's Manual should also be available in the form of transparencies to make it easier to isolate the points being discussed in the classroom.

One of the most interesting revelations of this informal trial was the intransigence of some teachers with respect to classroom technique. The Yale course is designed for classroom discussion stimulated by questions provided in the Teacher's Manual. These questions are carefully ordered so as to require only information the student can readily supply as a result of listening or observing visual aids and previous lessons. Teachers who were accustomed to lecturing or telling students what they should know found the technique of drawing information from students unexpectedly difficult. Students, too, seemed somewhat at a loss in this apparently unaccustomed classroom situation. In every case where the teacher attempted to lecture, the class was less exciting than where the teacher employed the discussion technique. Also, students who tended to be successful in school on the basis of rote mastery of material and preparation of written work but who tended not to speak out in class found the discussion approach foreign and uncomfortable. Conversely, students who tended to be vocal in class (not always about class work) found the discussion format a particularly pleasant and vital way of learning.

Student reaction to the amount of time spent on Petroushka varied, about half the students in favor of the familiarity resulting from many rehearings, and half complaining of being bored. Students generally agreed that they learned more about this work than they knew about any other piece of music. Some felt they learned more than they wanted. This reaction was typical of students whose teachers had difficulty with the question and discussion approach.

The informal preliminary tryout in Connecticut resulted in the following conclusions:

1. A change in the format of the teacher's manual was necessary to aid teachers in leading discussion.
2. Indexing was important to facilitate classroom use of the tapes.
3. Transparencies of musical examples were essential.
4. Teaching skill plays a tremendous part in the success of the curriculum.
5. Musical understanding is enhanced by study in depth and intimate familiarity with representative works.
6. A certain amount of teacher training is advisable not so much to develop musical skill or supply historical information as to demonstrate the use of inductive method and the question and discussion approach.
7. Student reaction is related more to how students feel about what they learn than to the information itself. In other words, the student tends to be more concerned with the process of learning than with the learning product.
8. When handled properly, the question and discussion approach is a most effective means of engaging the student in the learning process.

Formal Trials, 1966-67

During the latter part of 1966, plans were laid for a more formal testing of the curriculum nationally.

In January of 1967 a letter and news release describing the Project was sent to the editors of all the State Music Education magazines. The release contained an invitation to teachers to join in the testing program. This letter and release follow.

Yale University *New Haven, Connecticut 06520*

SCHOOL OF MUSIC
Cooperative Research Project H-221
Office of the Director

January 27, 1967

As the enclosed news release states, the Yale Project to develop a music literature course for secondary school students is entering its final stage. This phase of the Project includes the testing and evaluation of the curriculum by a limited number of secondary school music teachers to be selected on a nationwide basis.

We are now in the process of finding secondary teachers interested in participating in this final test. We believe that the most effective way of informing teachers of this opportunity is through the state music education periodicals. We would appreciate, therefore, your cooperation in placing the accompanying news release in the next edition of your publication. If, for some reason, this is not possible, please inform us so that other arrangements can be made to contact secondary school teachers in your state.

Thank you for your attention.

Very truly yours,

KAW:pw
Enc:1

Kenneth A. Wendrich
Project Director

News Release
Cooperative Research Project H-221
School of Music
Yale University
January 27, 1967

In the summer of 1965, a three-year project, financed by a contract with the Office of Education of the U.S. Department of Health, Education and Welfare, was begun at the Yale University School of Music in New Haven, Connecticut. The aim of the project is to design a curriculum that will develop in secondary school students basic musical understanding through listening, analysis and discussion of a limited number of representative compositions.

During the summer of 1967, the project will move into its final phase: a testing program which is one of its most important aspects. The testing program is based on a trial of the curriculum materials in a number of secondary schools selected on a nationwide basis. Teachers who participate in this final test will attend a six-week in-service training program in the summer of 1967 at Yale University. The program will include graduate level courses in theoretical analysis and historical research techniques. After trying the materials in their schools during the following school year, 1967-68, participating teachers will reconvene at Yale University in the spring of 1968 for a one-week seminar. Notes will be compared and reactions to the new curriculum will be discussed.

Music teachers, now teaching secondary school courses in music listening or appreciation, who are interested in testing the new curriculum in their schools, should write to Kenneth Wendrich, Project Director, Yale University School of Music, 96 Wall Street, New Haven, Connecticut 06520.

A similar letter was sent to the presidents of the state music education organizations. A copy of this letter follows.

Yale University *New Haven, Connecticut 06520*

SCHOOL OF MUSIC
Cooperative Research Project H-221
Office of the Director

January 27, 1967

As the enclosed news release states, the Yale Project to develop a music literature course for secondary school students is entering its final stage. This phase of the Project includes the testing and evaluation of the curriculum by a limited number of secondary music teachers to be selected on a nationwide basis.

We are now in the process of finding secondary school teachers interested in participating in this final testing program and would like to enlist your aid in this project. We have already sent a news release to the editor of your state publication, and we would appreciate it if you could call attention to this news release in your next statewide communication.

Thank you for your cooperation in this matter.

Very truly yours,
Kenneth A. Wendrich

KAW:pw
Enc:1

Kenneth A. Wendrich
Project Director

Finally, after some returns from this release were received, a follow-up letter was sent to State Supervisors in the Eastern half of the United States. A copy of this letter follows.

Yale University *New Haven, Connecticut 06520*

SCHOOL OF MUSIC
Cooperative Research Project H-221
Office of the Director

State Supervisors of Music
East Coast

Dear

As you may know, Yale University in cooperation with the U.S. Office of Education is currently engaged in developing a curriculum in music literature for secondary school students (see MENC Journal, March issue). We are now in the final phase of the program in which the curriculum will be tested in a limited number of secondary schools across the nation. An announcement of this testing program should have appeared in your state Music Educators magazine in February or March of this year. (copy of News Release enclosed).

The program includes a six week in-service training session at Yale this summer. Participants in this session will take graduate level courses in historical research techniques and theoretical analysis. They will also receive practical instruction in the use of curriculum materials. A stipend of $100 per week will be offered teachers to cover living expenses, etc. during the summer program. The curriculum will be tested during the academic year 1967-68. Following this, they will reconvene in the Spring of 1968 for a one week seminar to evaluate the materials. A limited amount of money is available to defray travel costs. (A complete description of the testing program is enclosed.)

At this time our records show that we have received no applications from teachers in your state. Naturally, we would like to have your state represented in this program. We are asking your cooperation, therefore, in helping us locate candidates for our testing program. If you know of any teachers engaged in teaching music literature, music appreciation or humanities courses in the high schools of your state who might be likely candidates, we would appreciate having their names. We are enclosing application blanks and recommendation forms in the hope that you will forward them directly to teachers who would be interested in participating in the program.

If you have any further questions, please feel free to call upon me; we welcome your reactions to our program. Thank you for your help in this matter.

Very truly yours,

Kenneth A. Wendrich
Project Director

As a result of these articles and letters a total of some seventy requests for applications to the program were received. The application and testing procedure outline follow.

Yale University *New Haven, Connecticut 06520*

SCHOOL OF MUSIC
Cooperative Research Project H-221
Office of the Director

Application for Admission to Evaluating Program

Name in Full: _____

Home Address: _____

Telephone Number: _____

Date and Place of Birth: _____

Secondary School from which you were graduated and Date of Graduation:

_____

Colleges, Universities, or Professional Schools attended, Period of Attendance, Degrees earned, and Dates:

Music Study and Experience excluding courses taken (performances, prizes, professional experience, teaching experience):

Name of Secondary School in which you are now teaching: _____

Address: _____

Telephone: _____

Number of years you have held this position: _____

What is the total enrollment of this school? _____

What percentage of last year's graduates are now attending college? _____

How many of these are now majoring in music? _____

How many teachers are in the music department of your school? _____

List the music courses offered in this school. Indicate the enrollment in each course. Check those which you teach:

List any awards, honors, or festival ratings that performing groups in your school have earned over the past two years:

Describe the music listening course you are now teaching:

Signature: _____

Yale University *New Haven, Connecticut 06520*

SCHOOL OF MUSIC
Cooperative Research Project H-221
Office of the Director

Recommendation Form for Evaluating Program

_____ has made application to participate in a program designed to test and evaluate a new curriculum in music literature. If accepted in this program he would attend a six week in-service training session at Yale University this summer and a one week seminar at Yale next summer. During the intervening academic year this teacher would use the new curriculum in place of the regularly offered music listening-appreciation courses. We would appreciate your help in evaluating this teacher for this program. Please return this form to Kenneth A. Wendrich, Project Director, at the above address.

How long have you known this applicant? _____

Please comment briefly on the following points.

a.musical ability:

b.intellectual ability:

c.relationship to students:

d.relationship to teachers:

e.enthusiasm for teaching:

Since this application is also a commitment on behalf of the school and music department, please answer the following questions.

Does this teacher's participation in this program meet with your full approval?

May we count on your administrative support of the program?

Will you be willing to observe the program and comment on its apparent effectiveness?

Describe the school briefly as to geographical location (urban, suburban, rural, etc.), socio-economic background of students, academic emphasis (comprehensive, college preparatory, etc.)

Signature: _____

Title: _____

Yale University *New Haven, Connecticut 06520*

SCHOOL OF MUSIC
Cooperative Research Project H-221
Office of the Director

An Approach to Musical Understanding for
Secondary School Students

Program for Evaluation

Summer 1967 In-service-Training Program

Time: June 26 through August 4

Place: Yale University, New Haven, Connecticut

Purpose: To prepare evaluating teachers in the use of the curriculum materials. All participating teachers are expected to attend this session and the one week seminar in the summer of 1968.

Courses: 1) Analysis Seminar
The seminar will concentrate on an investigation of methods for the analysis of music. A number of works from various periods will be examined for significant aspects of structure.

2) Research Seminar
Participants will be divided into two seminars, each meeting for a 2-hour session each week. Each of the seminars will develop one unit of a curriculum similar in scope and method to those already developed at Yale. Two research consultants will be available to the members of the seminars to aid in bibliographical, analytical, and musicological problems.

3) Project Materials
This course will be a review of the curriculum materials and an investigation of techniques of classroom presentation.

Living Expenses: Participating teachers will receive $100.00 per week for the six-week session to cover living expenses.

Housing: On-campus housing in modern dormitories is available at a charge of $25.00 per week for the first two weeks and $20.00 per week for the additional four weeks. This fee includes linen and limited maid service (not on weekends).

There are no on-campus housing facilities for married couples; however, the University Housing Bureau will assist teachers in finding accommodations outside the University.

Travel: A limited amount is available to help defray travel costs to and from the Summer Session in New Haven. The amount available to each teacher will be determined by the distance traveled and the mode of transportation.

Academic Year 1967-68

Evaluating teachers will be expected to use the curriculum materials in their schools and to keep records on the effectiveness of the materials, interesting class situations, suggestions for changes, etc.

Evaluating Seminar, Summer 1968, June 24-28

Testing teachers will reconvene at Yale University for one week to report on their use of the curriculum and discuss suggested changes. Expenses, housing, and travel will be handled as above.

Yale University *New Haven, Connecticut 06520*

SCHOOL OF MUSIC
Cooperative Research Project H-221
Office of the Director

An Approach to Musical Understanding for Secondary Students

Description of the Project

One of the central conclusions of the Seminar on Music Education held at Yale University in June, 1963, was that "the development of musicality is the primary aim of music education." The Report of the Seminar defined musicality as the sum of two separate abilities: the ability to express accurately a musical idea through time and pitch, and the ability to understand in detail a musical statement heard.

Until recent years, it has been the tradition in American schools to place a stronger emphasis on the development of performance skills than on listening skills. The reasons for this emphasis on performance skills are found in the public ceremonial and entertainment function performing groups can fulfill, the popular success of these groups, the appeal of group participation to the adolescent, the public relations value for the school, and the fact that a step-by-step training program for the development of these skills can be organized with relative ease. The development of musical understanding through listening has assumed a secondary role, largely because of the difficulty of devising a curriculum for the study of music literature as an academic discipline that will hold the interest of the student. A major problem lies in the fact that in listening there is no overt activity to engage the attention of the student or any physical technique or audible response for the teacher to observe or correct. There is also the problem of the traditionally trained public school music teacher who has himself approached music through performance, and has been trained to teach others to perform, but who may not be equipped with the knowledge and skills necessary to direct such a program

effectively.

There is a real need, then, for a curriculum in music listening which relates historical and theoretical information to musical examples of high quality in a manner both helpful to the teacher and logically arranged for the student.

The Approach

In an attempt to help provide some of the materials for the development of certain aspects of musical understanding, the Yale University School of Music, through a contract with the Office of Education of the U.S. Department of Health, Education, and Welfare, has launched a three-year music curriculum development project entitled "An Approach to Musical Understanding for Secondary School Students."

The project proposes to design and test a curriculum to develop intelligent musical understanding through listening, analysis, performance, and discussion of a limited number of works that are representative of various musical genres. The curriculum will encourage the development of basic skills in music reading, in understanding concepts of rhythm, melody, harmony, form, style, and texture through the examination of these works.

Procedures

The proposed curriculum will be a one-year course consisting of a number of related units. Each unit deals with a particular musical genre--Dance, Instrumental Solo, Chamber music, Symphony, Concerto, and Opera--and is built around a core work representative of that genre. For each unit, the project will provide a Teacher's Manual, containing material for discussion, suggested procedures to be used in presenting the units, suggested texts

and examination questions, and recommended projects to supplement the work for the unit. A Student Workbook has been developed for each unit, containing exercises in the study of the elements of music, musical examples from the core work itself, articles of biographical and historical interest, some performance materials, and suggested reading and listening lists. The curriculum also includes specially reduced scores of the larger orchestral and choral works used, to aid in the identification of thematic materials and analysis of formal structures. The instrument parts in these scores are transposed to facilitate melodic and harmonic comparisons. In addition, the course materials will include tape-recorded illustrations not easily isolated on a regular recording and excerpts from other works which have a particular functional, structural or historical bearing on the core work.

The following is a brief outline of some of the investigations in each unit.

Unit I — Music and the Dance, Stravinsky's "Petroushka"

An investigation of: the relationship of music to non-musical subject matter (the ballet scenario); the use of borrowed melodies for primary thematic material, rhythm and meter, various scale structures, form, and a concept of the nature of key.

Unit II — Music for the piano, Schubert's "Impromptu in A^{b}" and Chopin's "Ballade in G minor"

An investigation of the piano as a solo instrument, the principles of variety and similarity, symmetry and balance, phrases and cadences, minuet form, major and minor modes, virtuoso performance practice, and musical interpretation.

Unit III — Chamber Music, Haydn's "Kaiserquartet"

An investigation of: chamber music as an entertainment form, sonata form as related to the minuet and trio, variation form, Haydn's setting of the anthem "Gott, Erhalt Franz den Kaiser".

Unit IV — The Symphony, Beethoven's "Eroica"

An investigation of: thematic exposition and key relationship, the development process, recapitulation and coda, large variation form, scherzo.

Unit V — The Concerto, Bach's "Brandenburg No. 5," Brahms' "Violin Concerto"

An investigation of: ritornello form, the Italian concerto style, the cadenza, thorough bass practice, concerto exposition, Brahms' stylistic characteristics.

Unit VI — The Opera, Verdi's "Otello"

An investigation of: the differences between the play, Othello, and the opera libretto, the role of music in the dramatic situation, vocal melody, aria, recitative, vocal ensemble, the opera orchestra.

As each unit was developed, it was immediately tested in one of six public high schools in Connecticut. The cooperating music teachers from these schools met with project personnel before and after the testing of each unit to discuss the material and technical approach of the unit. Following the first two years of preliminary testing and revision, the entire curriculum will be tested in about twenty-five nationally situated schools by teachers who will attend a six-week in-service training program in the summer of 1967 which will include intensive studies on the graduate level in analysis and research.

Conclusion

The curriculum is designed not only to meet the immediate technical needs of the teacher, but also to meet rigorous academic standards of scholarship. To this goal, the project has received the full support and facilities of the Yale University School of Music, and, as well, the time and contributions of the specialized personnel of the school and University as a whole.

Four regular Yale faculty members are contributing to the creation of the curriculum: Kenneth A. Wendrich, Project Director and Assistant Professor of Music Education: Allen Forte, Associate Professor of the Theory of Music; Claude V. Palisca, Professor of the History of Music; and Leon Plantinga, Assistant Professor of the History of Music. Two faculty members from New York University are also involved: Jan LaRue, Professor of the History of Music and Victor Yellin, Professor of the History of Music. More than ten other Yale faculty members from departments as widespread as English and Psychology are devoting time to the project as consultants.

Of the seventy who stated an interest, thirty-four returned applications for the evaluation program. From these seventeen were selected to participate. The criteria for selection were as follows:

1. the musical, intellectual, and instructional qualifications of the applicant;
2. the nature, diversity, and activity of the music department in which the applicant teaches;
3. the scholastic, socio-economic, and geographic situation of the school;
4. the number of students involved in music literature courses in the school;
5. the attitude of the school administration toward the music program.

Each participant was informed of his acceptance to the program by phone and by letter. Applicants who were not accepted were sent the following letter.

Yale University *New Haven, Connecticut 06520*

SCHOOL OF MUSIC
Cooperative Research Project H-221
Office of the Director

May 31, 1967

I am sorry to tell you that the Project Committee for the selection of testing teachers for the Yale Music Curriculum Summer Institute has not been able to include you in the incoming session. Due to the number of applicants and the plan to have a wide geographical distribution of testing teachers, we are sorry that we cannot offer you admission.

Thank you very much for your interest in the Yale Music Project H-221. Your credentials are impressive, and we are sorry to disappoint you. If you have any further questions regarding the curriculum, please feel free to call upon us.

Very truly yours,

Kenneth A. Wendrich
Project Director

KAW:pw

A brief profile of each participating teacher, community, and school follows.

Teacher: G. Kennard Beacher

Title: Director, Instrumental Music

Community: Pottstown, Pennsylvania

Description: urban-suburban, 35,000.

School: The Hill School: Private Boarding School

Grades: 8-12.

Enrollment: 465 students drawn from upper socio-economic levels.
Twenty day students from community.

Course of Study: college preparatory.

Music Program: Music Fundamentals, Music Theory, Music History, Band.

Teacher: Ralph A. Bowie

Title: Director of Music

Community: Lebanon, New Hampshire

Description: rural-manufacturing; population 9200; proud of school system; low income.

School: Lebanon High School

Grades: 10-12.

Enrollment: 540.

Course of Study: comprehensive.

Music Program: three teachers, Band, Chorus, Dance Band, Humanities course. One of the best music departments in the state.

Evaluation

Teacher: Richard Disharoon

Title: Vocal Music Teacher

Community: Baltimore, Maryland

Description: affluent suburb of Baltimore.

School: Pikesville Senior High School

Grades: 9-12.

Enrollment: 1460.

Course of Study: primarily college preparatory.

Music Program: Ninth grade general music, Music Fundamentals, Music Appreciation, Ninth grade Band, Senior Band, String Class, Mixed Chorus, Boys' and Girls' Glee Club, Voice Classes.

Teacher: Gale L. Fiscus

Title: Choral Director

Community: Simi, California

Description: suburban, middle and lower middle class, rapid growth rate, 50 miles from Los Angeles.

School: Simi Valley High School

Grades: 9-12.

Enrollment: 2600.

Course of study: comprehensive; 60% go on to higher education.

Music Program: Intermediate Band, Concert Band, Concert Orchestra, Marching Band, Chorus, Concert Choir, Girls' Glee Club, Appreciation and History, Voice Training, Madrigals; award winning performing groups.

Teacher: Sister Mary Thomas Flaherty, F.S.P.A.

Title: Vocal Teacher

Community: Spokane, Washington

Description: urban, near Fairchild Airforce Base

School: Marycliff High School, private, Catholic, all girls.

Grades: 9-12.

Enrollment: 580.

Course of study: comprehensive with emphasis on college preparatory.

Music Program: two teachers; Freshman, Sopomore, Junior, and Senior Glee Club, Orchestra, Music Literature, Ensembles.

Teacher: Keith Johnson

Title: Director, Vocal Music

Community: Sheridan, Wyoming

Description: rural; extreme income range; ranching, tourism, small business. Population 13,000.

School: Lewis and Adair High School

Grades: 10-12.

Enrollment: 1100.

Course of Study: comprehensive, 60% go on to higher education (mostly local two-year college).

Music Program: three teachers, Band, Orchestra, Concert Choir, two choruses; Theory, History and Appreciation, Humanities. Consistent award winners.

Teacher: Camille Macdonald

Title: Choral Music Teacher

Community: Philadelphia, Pennsylvania

Description: Northeast section of City; middle-class community, new homes, new school.

School: Lincoln Junior-Senior High School

Grades: 8-12.

Enrollment: 3762.

Course of Study: comprehensive.

Music Program: eighth and ninth grades General Music; Music Appreciation, Girls' and Boys' Choir, Junior Band and Orchestra, Senior Band, Orchestra and Choir.

Teacher: Charles Matz

Title: Director, Choral Music

Community: Norwalk, Connecticut

Description: urban-suburban, middle class, population 75,000, two high schools.

School: Norwalk High School

Grades: 10-12.

Enrollment: 1178.

Course of Study: comprehensive; 63% continue school.

Music Program: three teachers; Band, Orchestra, Glee Club, Choir, Theory, General Music, Voice Classes.

Teacher: Elsie Mecaskie

Title: Director of Vocal Music

Community: Atlantic City, New Jersey

Description: urban, low income area.

School: Atlantic City High School

Grades: 9-12.

Enrollment: 3200.

Course of Study: comprehensive; 37% go on to college.

Music Program: three teachers; Band, Choir, Girls' Chorus, Mixed Chorus, Music Appreciation, Music Theory, Orchestra, Stage Band.

Teacher: Roger Miller

Title: Director, Vocal Music

Community: Overton, Nevada

Description: small rural community; main industry is farming and dairying; began as a Mormon settlement.

School: Moapa Valley School

Grades: 9-12.

Enrollment: 152.

Course of Study: comprehensive.

Music Program: elementary, junior and senior band; Junior and Senior chorus; Music Appreciation. Two teachers. Almost every student in school is in both Band and Chorus.

Teacher: Stuart Raleigh

Title: Director of Vocal Music

Community: Camillus, New York

Description: suburb of Syracuse.

School: West Genessee Senior High School

Grades: 9-12.

Enrollment: 2000.

Course of Study: comprehensive.

Music Program: Band, Orchestra, Chorus, Theory.

Teacher: Harold Sachs

Title: Chairman, Music Department

Community: Forest Hills, New York

Description: urban, middle and upper class community in New York City.

School: Forest Hills High School

Grades: 9-12.

Enrollment: 4000.

Course of Study: comprehensive.

Music Program: four teachers; required music; Theory, Survey, Girls' and Mixed Chorus; Junior and Senior Orchestra; Elementary, Intermediate, Junior and Senior Band.

Teacher: Margaret Thornton

Title: Director of Vocal Music

Community: Columbia, South Carolina

Description: urban, "deep south" community with de facto segregation.

School: C. A. Johnson High School

Grades: 9-12.

Enrollment: 1408; all negro school; 30% of student body have family income below $3,000.00.

Course of Study: comprehensive.

Music Program: three teachers; Chorus; Band; Music Appreciation; Music groups receive high ratings in competitions.

Teacher: Mildred Trevvett

Title: Teacher, Music Appreciation

Community: Frederick, Maryland

Description: rural-suburban; population 23,000. Many residents commute to Baltimore or Washington.

School: Governor Thomas Johnson High School

Grades: 7-12.

Enrollment: 2000.

Course of Study: comprehensive; new school designed for team teaching and experimental programs.

Music Program: four teachers; General Music; Music Appreciation; Mixed Chorus; Junior and Senior Band; Orchestra; Remedial Jr. High Music; Independent Study.

Evaluation

Teacher: Douglas Troutman

Title: Director, Choral Music

Community: York, Pennsylvania

Description: residential suburb of York (population 60,000).

School: West York Area High School

Grades: 9-12.

Enrollment: 960.

Course of Study: comprehensive.

Music Program: General Music, Theory, Chorus, Band.

Teacher: Robert Whittemore

Title: Director, Vocal Music

Community: Ridgewood, New Jersey

Description: suburban community; upper middle income level.

School: Ridgewood High School

Grades: 10-12.

Enrollment: 1825.

Course of Study: comprehensive; 75% student body go on to college.

Music Program: two teachers; A Cappella Choir; Girls' Chorale; Concert Choir; Boys' and Girls' Glee Clubs; Theory; Music Literature; Band; Orchestra.

Teacher: Magdalene York

Title: Director, Vocal Music

Community: Delmar, New York

Description: residential suburb of Albany; upper middle income level.

School: Bethlehem Central Senior High School

Grades: 10-12.

Enrollment: 981.

Course of Study: comprehensive; college preparatory; 80% continue formal education.

Music Program: Theory, 3 years; Appreciation; String Orchestra; Band Choir; Swing Choir; Madrigals; Ensembles; Dance Band. Two teachers in department.

Cooperating teachers convened at Yale on the weekend of June 24; classes began on June 26.

Summer Institute, 1967

The Summer program consisted of courses in analytical technique, research technique and sessions on the use of the Project materials. The sessions in analytical technique were taught by Professor David Burrows and were based on compositions representative of the categories covered by the Units of the curriculum. Considerable time was spent discussing problems of analyzing music of the twentieth century, particularly serial composition. It was the objective of these sessions to give the cooperating teachers some of the techniques, skills, and vocabulary of current musical analysis so that they might be better equipped to deal with new compositions as well as those in the curriculum.

Evaluation

In the classes in historical research, the cooperating teachers were given a feeling for the research involved in producing a curriculum Unit by collectively developing two new Units. Half of the group worked on researching material for a Unit on the Oratorio while the other half worked on a Unit on Program Music. These sessions were run in the traditional seminar format with individuals given specific topics to investigate and report on. The individual reports were reproduced so each teacher had a copy of all material produced.

The review of the Project materials consisted of a class comprising the teachers in which the materials were presented as they would be in a high school situation.

The evaluation of the Summer in-service training session follows. The questionnaire used was that developed for the evaluation of the summer institutes for teachers sponsored by the Office of Education held in 1966.

Bureau of Budget No ____
OE Number _____

PARTICIPANT'S EVALUATION OF INSTITUTES
SPONSORED BY THE OFFICE OF EDUCATION

Each year the many institutes for Advanced Study held throughout the United States are evaluated in order to improve the quality of future institutes. Your cooperation in filling out this questionnaire will aid in this evaluation. The opinions which you relate will be seen only by outside consultants and not by anyone directly connected with this institute.

Title of Institute _____

Place _____

Name of Participant _____
Social Security Number _____

In this questionnaire, two types of responses are requested, ratings and narrative remarks. Please check one box at the left of each "rating" question. Please comment as extensively as you like for each narrative question.

A. KNOWLEDGE AND SKILLS IMPARTED

Outstanding	Good	Fair	Marginal	Poor
10	4			
8	5	1		
3	6	4		
6	5	2		
9	4			

1. The institute you have just completed was designed to increase your knowledge in a number of aspects. Please rate this institute with regard to its success in each of the following aspects:

   a. The content in your subject area

   b. Identification of content material essential to effective instruction

   c. Improved instructional methodology

   d. Improved instructional media

   e. Curriculum improvement and/or innovations

2. What other kinds of information should have been presented during this institute? (Continue on other side of page if necessary)

   -needed translators

   -living accommodations were Spartan

Outstanding	Good	Fair	Marginal	Poor
8	5		1	
1	1			
5	7	1		
4	6			
4	4	2		

B. PRESENTATION

1. Please rate the overall quality of presentation for each of the following:

   a. Presentations by Institute faculty

   b. Presentations by guest speakers

   c. Conduct of workshops, laboratories, studios, seminars, etc.

   d. Choice of field trips

   e. Conduct of field trips

2. What changes would you recommend in presentation for the improvement of future institutes of this type? (Continue on other side of page if necessary.)

_____

_____

Outstanding	Good	Fair	Marginal	Poor
13	1			
1	9	3		
3	10	1		
10	4			
2	10			
4	3	2	3	
2	8	3		

C. ORGANIZATION

1. Please rate the quality of the facilities and physical arrangements for each of the following:

   a. Library

   b. Laboratory, studios, workshops, etc.

   c. Instructional equipment

   d. Independent study

   e. Group study

   f. Living accommodations

   g. Recreation

2. What changes would you recommend in organization for the improvement of future institutes of this type? (Continue on other side of page if necessary.)

_____

_____

Not Enough	About Right	Too Much
2	12	
2	12	
3	11	
5	6	
	13	1
1	10	1

3. Please indicate your opinion regarding the relative amounts of time apportioned for each of the following:

   a. Lectures

   b. Audio visual presentations (films, etc.)

   c. Participation learning sessions (workshops, seminars, studios, laboratories, etc.)

   d. Field trips

   e. Individual study periods

   f. Free time

4. Indicate your opinion about the total time allowed for this institute. (Continue on other side of page if necessary.)

   needed two more weeks (2)

   could have used another week

Not Enough	About Right	Too Much
	12	
4	8	

5. Indicate your feelings regarding the relative proportions of the institute devoted to:

   a. Presenting information in your subject area

   b. Presenting information on instructional methodology

D. GENERAL

1. Based on your experiences throughout the program, please rate the effectiveness of this Institute, as presented this summer, in helping you improve your competencies as a teacher.

Outstanding	Good	Fair	Marginal	Poor
7	6	1		

2. If you have other comments, observations, or recommendations that might contribute to the improvement of future institutes, please write them in below.

   -effective attempt to upgrade the music curriculum

   -should be more clearly defined as to what is expected of participants

   -should have had typing service

   -need more time for reading and study

   -too much time - need to work harder

   -great opportunity for individual research

Application in Classrooms Nationwide, 1967-68

The cooperating teachers used the materials in their respective schools for the academic year 1967-1968. Because of problems in preparation and production, only the first five units were available for this test. However, since these units comprise the main body of the course in that it is in these units that the student is expected to develop most of the skills required for the entire curriculum, this sample may be considered representative for the purpose of evaluation.

The school situations and teacher skills varied widely. Therefore it was decided that teachers should develop their own tests and measures to indicate how much the student was actually learning. It would have been extremely difficult to derive standard and objective measures of the effectiveness of the material. Such tests would require situations in which a given teacher were teaching a number of classes, some of which would be using Project material, some not but would be dealing with similar topics. Objective measures could be developed to determine the effectiveness of the material in terms of acquired knowledge and attitudinal and behavorial changes in the students. Given sufficient test cases, it might have been possible to achieve statistical demonstrations of the value of the materials, the curriculum, and the inductive approach to learning music. Obviously so complex and detailed a study was beyond the scope of the Project but might well be the objective of a later investigation.

The Project Director visited nine of the cooperating schools during the year to observe the materials in use. As was the case in the preliminary test in Connecticut schools, the success of the materials seemed to him to be closely related to the individual teacher's ability to conduct an effective class.

This tryout period was to have been the final evaluation for the entire curriculum. Toward the end of the year it became clear that all of the materials for the proposed nine units could not be completed by the final date of July 31, 1968. Therefore, a formal request was made to extend the Project another year to give the authors time to complete their writing and to give cooperating teachers another chance to use the material. This extension was granted by the Office of Education.

Evaluation Session, June, 1968

What was to have been a final evaluation session in June, 1968 became a two-day seminar to review the year's work and give cooperating teachers an opportunity to share experiences, successes, and failures.

Thirteen of the cooperating teachers reconvened in New Haven in June, 1968 for a two-day evaluation session. Two of the original seventeen were attending summer school, one had scheduled a European trip, and one was conducting a course at the University of Kansas at Lawrence based on the Project material.

The thirteen reported on widely differing class situations and class structures in which the materials were used. Details follow.

Ralph Bowie
Lebanon High School
Lebanon, New Hampshire

Schedule: half-year course, 5 days per week.
Enrollment: 15 Seniors.
Class Description: no student had musical background in theory.

Richard Disharoon
Pikesville Senior High School
Baltimore, Maryland

Schedule: 3 hours per week.
Enrollment: 17-7 Sophomores, 8 Juniors, 5 Seniors.
Class Description: generally bright class;
8 had General Music;
10 had studied some instrument privately
9 were in Chorus.

Gale Fiscus
Simi Valley High Schoo:
Santa Susana, California

Schedule: 5 hours per week for one semester;
Enrollment: 11-1 Freshman, 3 Juniors, 7 Seniors;
Class Description: no student had any musical background.

Sister Mary Thomas Flaherty
Marycliff High School
Spokane, Washington

Schedule: 5 days per week.
Enrollment: 12-9 Juniors, 3 Seniors.
Class Description: bright group:
3 instrumentalists;
3 in Chorus.

Camille Macdonald
Lincoln High School
Philadelphia, Pennsylvania

Schedule: twice a week - full year.
Enrollment: 11-6 Sophomores, 4 Juniors, 1 Senior.
Class Description: well below average in scholastic ability:
2 students with some musical experience:
no college bound student in class.

Charles Matz
Norwalk High School
Norwalk, Connecticut

Schedule:	5 days a week, full year.
Enrollment:	13.
Class Description:	college bound students; bright and eager; about half of class had some musical experience beyond elementary school general music.

Elsie Mecaskie
Atlantic City High School
Atlantic City, NewJersey

Schedule:	5 days a week, full year.
Enrollment:	24-6 Sophomores, 3 Juniors, 15 Seniors.
Class Description:	above average class; 8 students claim no musical background: 16 enrolled in other music courses.

Roger Miller
Moapa Valley High School
Overton, Nevada

Schedule:	2 days per week.
Enrollment:	20-7 Sophomores, 10 Juniors, 3 Seniors.
Class Description:	very bright group; limited musical backgrounds.

Stuart Raleigh
West Genesee High School
Camillus, New York

Schedule:	5 days per week.
Enrollment:	16.
Class Description:	above average group in scholastic performance; all students involved in performance.

Harold Sachs
Forest Hills High School
Forest Hills, New York

Schedule:	6 week cycle, 5 periods per week.
Enrollment:	20 in first cycle; 25 in second - all Juniors.
Class Description:	above average; highly motivated academically; 14 could read music.

Margaret Thornton
C. A. Johnson High School
Columbia, South Carolina

Schedule:	5 days per week.
Enrollment:	24-6 Sophomores, 8 Juniors, 10 Seniors.
Class Description:	class active in performing groups; 12 in Concert Band; 14 in Choir; 6 in both.

Mildred Trevvett
Governor Thomas Johnson High School
Frederick, Maryland

Schedule:	5 periods a week.
Enrollment:	75 in 5 classes - 3 in 9th grade; 13 in 10th grade; 38 in 11th grade; 21 in 12th grade.
Class Description:	only one student claimed no musical experience; only 5 actually involved in music.

Magdalene York
Bethlehem Central High School
Delmar, New York

Schedule:	5 days per week.
Enrollment:	21-2 Sophomores, 9 Juniors, 10 Seniors.
Class Description:	one student claimed no musical background; 20 had taken private lessons at one time or another; 13 were currently active in music

Teachers not attending the evaluation session reported the following situations:

George Beacher
The Hill School
Pottstown, Pennsylvania

Enrollment: 20 students.

Keith W. Johnson
Lewis and Adair High School
Sheridan, Wyoming

Schedule: 5 days a week.
Enrollment: 24.

Douglas Troutman
West York Area High School
York, Pennsylvania

Schedule: 5 days a week.
Enrollment: 7 students (major scheduling problem).

Robert Whittemore
Ridgewood High School
Ridgewood, New Jersey

Schedule: 4 days a week.
Enrollment: 30 students.

Each teacher was asked to complete a questionnaire of general information about the year's experience. The questions are given below with a sampling of typical answers.

1. How much material have you used?

   8 got into or through Unit IV.
   5 got into or through Unit III.

2. What have you left out?

   Teachers tended to use all material in each Unit except for the more analytical sections. The following are comments by two teachers on the theoretical sections of Unit III.

   "They (the students) complained a great deal about the theory in here and as a matter of fact I did . . . skip over a considerable amount."

   "They could do theory, but it just took them so long. My kids were fascinated though . . . with the whole idea of theory. Particularly the math students. They wanted to do it, but we just took so much time to do it."

3. What specific problems did you encounter in the material?

   "root position and inversion not clear in student manual"

   "difficult to handle multi-media (tapes, slides, transparencies, etc.) for five classes."

   "strictness of expected answers hampers discussion"

   "not enough opportunity to grasp entire work through repeated listenings."

   "difficulty in maintaining continuity with only two class periods per week"

   "difficult having students with some musical background in class with students with no musical background"

   "none, except I pinned myself down to the (Teacher's) Manual too much"

4. How did you adapt the material for your use?

"used materials basically as presented"

"did very little adapting"

"used keyboard as supplement"

"only by stressing some things over others"

5. What material did you add?

"scores of each piece, melody writing, more contemporary material"

"movies, filmstrip, performing groups"

"historical perspective"

"expanded Stravinsky to touch on Firebird and Rite ofSpring"

"films and a four day class trip to San Francisco"

"added other recording of music in category we were studying"

"guest performers - dance and instrumental"

6. Can you summarize the general reaction of students?

Below are some typical student reactions from different schools. The teachers' names, if mentioned, have been deleted.

-I did not enjoy this course. Although I do feel that the music which was was chosen suited the purposes of the course verywell, the music theory was too advanced for most students and not advanced enough for those who had had much musical training. When the sonata form was studied, it seemed as if the selections were being picked apart into themes and counter-themes. There was no longer any enjoyment of a beautiful melody or phrase. After a piece was studied, it was no longer listened to with pleasure. The music had been worked over so many times that there was nothing new or different about it.

-The selections that our class listened to and studied were exceptional choices. Petroushka was light, gay, lively and held my attention. Having a good opening chapter in any course leaves a good impression for the chapters to follow. The units tc follow were also interesting, but I felt a bit too much time was spent on fundamentals. As a music student, I allowed my mind not to wander from the unit; however, those non-musical students became bored and would lose interest. If less time had been devoted to the little things, we micht have covered a few more units. However, I enjoyed every bit of the four units we were lucky enough to cover.

-Follow the Yale program assiduously enough to allow time for spontaneous discussion, and follow up these discussions with student participation such as bringing in melodies.

-It's interesting. I enjoy most of the stuff off the beaten path. I get a kick out of group participation. I mean when all of us bring in interesting things and ideas.

-I enjoyed this music course. I have learned many things from it, such as reading a score, many musical terms, how to recognize cadences, codas, in a piece, and how to determine the key of a piece. The selections used were excellent ones and I enjoyed them all equally well.

At times, though, I felt the course went into too much detail and cut too much into pieces so that it was no longer interesting and one lost sight of the main objective. As some people didn't have as much musical training as others, things could get difficult. There is too much material for a one year course and either should be cut down or be a two year course, the first year to learn to read scores, tell keys, etc., and the second year the analyzing of the pieces I would have preferred to cover more work with less detail.

-Also I could never have pictured myself listening to a symphony and liking it. To my surprise, I found the study of Beethoven's Eroica the most interesting phase we covered. Taking apart the score and discussing Beethoven's intended purpose of each instrument was like dissembling an old radio and finding that, put back together, it sounds beautiful. I was sorry we could not devote more time to that chapter.

-In the beginning of the year the work was interesting, however as the lessons progressed it became dull. Perhaps the reasons are that I had no previous training in music and the fact that I could not read the score that caused this condition. However the music studied was beautiful, but it was so broken up that it became uninteresting. In my opinion anyone who is not majoring in music is not going to go to a concert and think to himself that this is a tonic chord or this has the form of ABA, but would go to enjoy the music heard. Therefore I feel that though it has helped me understand music better than before that perhaps there should be two classes, one for those who have had training to advance further in the study and one for beginners.

-I really enjoyed studying this course. I'm really happy that I decided to take it. However, it was kind of difficult in some areas. In my opinion there was entirely too much theory work involved.

I've learned a great deal more about music by taking this course. I've learned how to follow a score and analyze a piece of music. I really liked the collection of music that we studied, especially Beethoven's Eroica Part 1.

I think anyone who has the opportunity to take this course should. The one thing that I loved most of all was just listening to each new piece.

-I am very happy to say that I never enjoyed a class in all my years of high school as I have the Yale Project Course. This course has not only broadened my knowledge of classical music but has helped me to appreciate and enjoy listening to the classics.

I feel as though we did spend a little too much time on certain units compared to others. For instance, the unit of chamber music was too drawn out. I think I could have enjoyed it more if we listened more than studying it in such detail.

-When we were studying Haydn the theory class was studying and composing small orchestral works. This Yale course deserves much praise. The deep study of each work has made me aware of what is going on when I listen. I have become more observant and critical.

But most of all the Beethoven work topped them all. By the way this should be a two year course. I'm a senior and won't get the rest but if we keep at this same rate the Beethoven unit would be a fine stopping point for the first year.

The following is a composite student evaluation from one school.

1. List the four units (Petroushka, Piano Music, String Quartet, Symphony) in the order of your preference.

   Petroushka
   Symphony
   Piano Music
   String Quartet

2. What do you consider to be the most outstanding features of the Yale music course?

   Scores
   Depth study
   Comparisons
   Organization
   Booklets
   Visual aids
   Tapes
   Extra historical features
   Stimulation to thinking
   Explanations
   Great amount of free materials
   Range of areas covered in the course

   (A good proportion felt that they learned more in this course than any other subject.)

3. What are the most objectionable features of the Yale music course? (Remember that only four units of this year's study have been Yale programs.)

Not enough material on composers.
Diagramming form
Writing chords
Partial scores
Quality of tapes
Need for a break with detail
Starting the String Quartet with the 3rd movement

"At times not being able to just listen to the music."

4. What is your reaction to the detail with which Yale studies each musical work?

Very inspiring
Fine if the work is liked

(Comments fluctuated between too long and too short.)

5. How do you feel about having the equivalent of a textbook for your music course?

An aid in learning how to read music.
Excellent to be able to write in it.
The one and only aid to learning that can be shared with each student personally

(All students felt that this was excellent.)

One high school principal was moved to include the following evaluative comment:

> Nothing has done more to lift the image of the Fine and Industrial Arts Department than the Yale Project. For the first time a full class of top students is enrolled in a challenging program in the arts..... Music Literature is the only course I know of in our school which had top students giving up fifth subjects such as calculus in order to study the arts.

Further Classroom Trials, 1968-69

Having received permission to extend the Project for another year, teachers were encouraged to continue to use the materials in their schools. Twelve teachers were able to continue the courses they had taught the preceeding year. Changes in teaching assignment, job changes, graduate school and the Army claimed five of the original cooperating teachers; replacements and new recruits added four teachers.

The sixteen cooperating teachers and their schools are listed below. Asterisks mark those who had used the materials during 1967-1968.

*G. Kennard Beacher
The Hill School
Pottstown, Pennsylvania

Thomas C. Bina
Viroqua High School
Viroqua, Wisconsin

*Ralph A. Bowie
Lebanon High School
Lebanon, New Hampshire

Roy Ellifson
Moapa Valley High School
Overton, Nevada

*Sister Mary Thomas Flaherty, F.S.P.A.
Marycliff High School
Spokane, Washington

Allan Hurst
William Chrisman High School
Independence, Missouri

*Camille R. Macdonald
A. Lincoln High School
Philadelphia, Pennsylvania

*Charles H. Matz
Norwalk High School
Norwalk, Connecticut

*Elsie C. Mecaskie
Atlantic City High School
Atlantic City, New Jersey

*Stuart W. Raleigh
West Genesee Senior High School
Camillus, New York

*Harold Sachs
Forest Hills High School
Forest Hills, New York

Carmel Signa
Greenwich High School
Greenwich, Connecticut

Lloyd C. Spear
Maine Township High School South
Park Ridge, Illinois

*Margaret A. Thornton
C. A. Johnson High School
Columbia, South Carolina

*Mildred B. Trevvett
Governor Thomas Johnson High School
Frederick, Maryland

*Robert M. Whittemore
Ridgewood High School
Ridgewood, New Jersey

*Magadalene M. York
Bethlehem Central High School
Delmar, New York

In addition the materials were used in undergraduate seminars taught by Raymond Erickson and Claude V. Palisca at Yale College.

As was the case in the 1967-1968 evaluation, circumstances varied widely in the testing schools in terms of class size, student background, and scheduling.

Once again teachers were asked to describe their use of the materials and to express their opinions. The following is a composite of these responses:

Units Completed in 68-69

Most teachers built a years' program on Units One through Four. Two teachers reached Unit Five, one teacher completed Six and two teachers faced with semester-courses used only Units One and Four.

What was omitted in Individual Units?

Unit One, Dance: TM pp. 29-31; melody writing

Unit Two, Solo: Discussion of "falling second" motive.

Unit Three, Chamber Music: Variation analysis, Minuet film, harmonic analysis non-harmonic tones, melody writing.

Unit Four Symphony: Sketch material, "Beethoven and His Critics"

Unit Five, Concerto: details pp. 55-63 in TM.

Unit Six, Oratorio: writing radio script and reading the Greek tragedy.

What ought to be omitted if the curriculum is published?

The various responses to this question are best summarized by one teacher's answer:

"This would depend upon the ability of the students in the class, their response to the material, and their purpose in taking the course. I do not believe that any material should be omitted from the teacher's Manual or student's Manual (rather add some) since all material is valuable for the teacher and frequently could be used for additional assignments for better students.

However, I believe that you should state somewhere in your publication that the choice and method of the use of the materials should be left to the individual teacher lest some of our educational theorists criticize the program on the basis of ridgidity although it is certainly obvious to those of us in the actual teaching situations that we need all of the questions and answers and methods spelled out."

What did you add (should be added) in the way of supplementary material?

Almost all the teachers used published films and film strips and played additional musical selections as they deemed necessary. Several teachers requested a more complete score for Unit One and more work sheets and drill in all theoretical sections of the Units. They also requested that material in the Student's Manual be keyed for reference in the Teacher's Manual. There was unanimous request for a glossary of terms for each Unit and a pronounciation guide.

Was anything too difficult?

It was generally felt that, although no requirements were too difficult in principle, the teaching time required to work through the problems was too great. This was especially true of the more theoretical sections. Also, some teachers stated that many students got so bogged down in working out details that they had trouble arriving at the broader idea or principle involved.

Was anything too elementary?

No teacher found the materials or concepts too elementary.

Which Units were most successful?

Invariably the order was: Unit One—Dance;

Unit Four—Symphony;

Unit Two—Solo;

Unit Three—Chamber Music.

The classes that used Unit Five, Concerto, ranked it higher than either Units Two or Three.

Comment on the tapes, illustrations and visual aids

All teachers claimed to be satisfied with the tapes in terms of quality, practicality, and indexing. A number of teachers asked that the tape for Unit One be verbally indexed as in subsequent units. Teachers were also satisfied with the illustrations and examples provided. There was considerable comment and criticism of the film strips and films as to content, quality and quantity. All teachers requested additional visual aids to illustrate people, places, instruments, periods, and settings.

Suggestions for improvement

Teachers' responses included three important suggestions for improvement:

1. Course should provide teachers with suggested homework and individual and class projects.
2. Each part of the Units should provide the teacher with a reminder outline of the salient points discussed in that part.
3. Each Unit should have a glossary and pronounciation guide.

One teacher commented on the prose style of the historical and biographical material, suggesting that it be written in a manner more interesting to teenagers.

Students in classes using the Yale curriculum materials were asked to complete a questionnaire about themselves and the course. The following is a composite of the 130 replies received.

COMPOSITE - 130 Student Questionnaires

Yale Curriculum Development Project H-291

"An Approach to Musical Understanding for Secondary School Students"

General Information

School_____City_____State_____

19-1 Age: 14-2, 15-8, 16-25, 17-65, 18-29 Grade: 9-1, 10-24, 11-30, 12-74, PG-1

Please circle the appropriate answer:

Course of Study: college (115), commercial, general (15), other _____

Favorite academic subject area: English (52), science (18), history (29), math (20), language (16)

Music courses you have taken: general music (72), band (29), orchestra (27), chorus (50), theory (36)

Have you studied (are studying) and instrument? yes (104) no (26)

Plans after you leave high school: college (104), other school (1), work (6), indefinite (19)

1. Listed below are the names of the Units that comprise the Yale Curriculum in Music literature.

   a. Please place a plus (+) sign next to the Unit you enjoyed the most.

   b. Please place a minus (-) sign next to the Unit you enjoyed the least.

   c. Please place a zero (0) next to any Units you did not study.

+	-	
70	21	Music and the Dance
30	28	Solo
37	37	Chamber Music
77	14	The Symphony
19	6	The Concerto
3	0	Oratorio

2. The following is a list of musical works you have heard in this course.

   a. Place a plus sign next to the one(s) you enjoyed the most.

   b. Place a minus sign next to the one(s) you enjoyed the least.

   c. Cross out those you did not hear.

92 +	19 -	Stravinsky - Petroushka
43 +	27 -	Schubert - Impromptu
58 +	25 -	Chopin - Ballade
44 +	36 -	Haydn - Kaiserquartet
93 +	12 -	Beethoven - Symphony No. 3
26 +	4 -	Bach - Brandenburg Concerto No. 5
10 +	2 -	Brahms - Violin Concerto
3 +	2 -	Handel - Saul

Please complete the following statements by checking the appropriate responses. You may check more than one response.

3. Spending four to six weeks on a Unit

77 a. tends to be boring

53 b. helps you know the core work intimately

84 c. increases musical understanding

4 d. decreases musical understanding

58 e. increases enjoyment in listening

33 f. decreases enjoyment in listening

Comments: _____

_____

_____

_____

4. The detailed analyses of the music

57 a. made listening more exciting

97 b. helped you understand how music is constructed

16 c. was boring because you were lost a lot of the time

2 d. was boring because it was easy and went on too long

25 e. seems unnecessary to enjoy the music

5. The questions your teacher asked about the music

55 a. stimulated considerable class discussion
52 b. stimulated class discussion sometimes
16 c. seemed too hard to answer
72 d. were answered by the same people most of the time
20 e. were answered by the teacher most of the time

6. Identifying motives Pa, Pb, Pc, Pd in the first movement of the Kaiser quartet

20 a. was interesting and fun
40 b. was too "picky"
53 c. was an aid in understanding the "development" process
48 d. helped in developing listening skills

7. Figuring out the harmony in the second movement of the Kaiserquartet

48 a. helped you understand "variation"
17 b. was too complicated to understand
31 c. took too much time
39 d. made re-hearing more interesting

8. The scores supplied in your student manual

95 a. were a real aid to learning
20 b. were not complete enough
13 c. were too confusing
69 d. made listening more interesting

Comments: _____

_____

_____

_____

9. Your use of the scores of the music

99 a. increased as you went on

18 b. fell off as analyses got more complicated

5 c. was not important to the curriculum

10. As far as music reading is concerned, you

13 a. feel that you have not improved

21 b. have found it surprisingly easy

72 c. already knew how

13 d. still don't understand it

18 e. feel it is not important for listening

59 f. wish you had scores for all the music you hear

11. The filmstrips included in the course

25 a. did not help much

58 b. were a pleasant diversion

38 c. were an aid in understanding important points in the curriculum

____ d. could be graded in this order (use 1-2-3):

____ Petroushka

____ Chamber Music

____ Oratorio

Comments: _____

_____

_____

_____

12. The film on the minuet

41 a. gave you a good idea of the dance

22 b. should have shown the step patterns better

11 c. should be half as long

20 d. was irrelevant

13. Check the appropriate comment on the following sections of historical information found in your Student Manual.

	Helpful	Difficult	Unnecessary	Didn't Read
"Ballet, A Glimpse of the Past"	74	4	10	
"A Short History of the Piano"	70	5	8	
"The Minuet"	73	4	5	
"Beethoven's Symphonies and their Predecessors"	64	3	5	
"Funeral March for a Hero"	71	3	5	
"Beethoven and the Critics"	28	10	4	
"Thorough-Bass and Trio Textures"	9	3	1	
"Brahms the Stylist; A Friendly Disagreement"	3	0	1	
"Handel's Saul; The Subject"	1			
"The Oratorio as Unstaged Drama"				
"The Affections"				

14. You became involved in this course because

13 a. the guidance counselor recommended it

98 b. of your interest in music

7 c. you needed the credit

35 d. you were curious

8 e. you did not know what else to take

26 f. other: _____

_____

15. Since taking this course, you

79 a. are more interested in serious music

52 b. want to attend more concerts

43 c. want to build a record library of serious music

18 d. want to study an instrument

16. Since taking this course you

57 a. have attended more musical events

42 b. have purchased records of the music you heard in the course

10 c. have begun the study of an instrument

65 d. have purchased other serious records

17. Since taking this course you

18 a. find yourself speaking out more in other classes

19 b. find school more interesting

38 c. find other classes dull by comparison

15 d. improved your average in other subjects

18. In your opinion this course is

73 a. one of the most interesting you have taken

52 b. on a par with your other courses

10 c. a drag

19. You would recommend that this course should be

9 a. a requirement for all students like English or math

7 b. limited to college bound students

48 c. limited to students already involved in music

32 d. required of all students in music

38 e. preceded by a course in theory

2 f. dropped

20. You particularly liked the following elements: (Please list the things you found most engaging)

-discovering folk songs; scores and tapes; nature of discussion class; method of testing

-the theory

-variations on the Kaiserquartet

-finding theme and following through

-study of form

-relating music with the action in Petroushka

-themes in Petroushka

-analyzing the Kaiserquartet

-analyzing chords and inversions

-learning theory through works instead of books

-choice of music

-comparison of different styles of music

-breaking down music to show construction, hidden melodies, counterpoint, etc.

21. You think the following changes should be made: (Outline or list your pet gripes about the course)

-questions too obvious

-too dependent on theory

-sometimes too picky

-divide class into those with music background and those without

-need more tests or quizes

-Student Manual should have staff paper included

-should be reference reading

-eliminate harmony

-more student participation

-not enough emphasis on basic harmony

-spend less time on each work; less repetition; too slow

-should have more theory

-analysis doesn't make music more enjoyable

-students with no musical background will have trouble with course

-too much material for one-year course

A number of conclusions, however tentative, may be drawn from the opinions and attitudes expressed by teachers and students.

The study in depth of a small number of compositions is an effective means of involving both performers and non-performers in the study of music in secondary schools.

The materials tested in the Yale Project provide the resources for conducting a stimulating and profitable course in music literature that is both academically significant and musicologically sound.

The materials and implied course structure are flexible enough to permit adaptation to varying teaching situations.

The line between probing deeply enough and getting too technical and "picky" is a thin one, and a teacher must follow carefully indicators of student curiosity and satiety.

The teacher's skill as a moderator and prodder is a key to the success of the discussion method. Having the questions and knowing the answers are not enough.

Teachers trained mainly to lead group-performances can teach classroom courses in music to both musicians and non-musicians effectively, given well-researched, methodically presented, appealingly organized material.

Students who do not read music at the outset can learn enough as the course progresses to follow notation sufficiently to participate in discussion of technical details.

The course obviously has the greatest appeal for college-bound students, but others have taken it with success, and socio-economic conditions and geographical location seem to have little influence on reactions by students or acceptance by teachers.

Kenneth A. Wendrich

CHAPTER 4

Dissemination

The Project Director and Director of Research participated in the following dissemination activities:

March 22, 1966. Lecture-demonstration with tapes, "An Approach to Musical Understanding for Secondary School Students," Music Educators National Conference, Kansas City, Missouri. Kenneth A. Wendrich.

September 1, 1966. Demonstration of project materials with slides and tapes at the Fifth National Conference of the National Council on the Arts in Education, Hopkins Center, Dartmouth College, Hanover, New Hampshire. Published in Proceedings of The Fifth National Conference on The Arts in Education, pp. 85-92. Kenneth A. Wendrich.

November 19, 1966. Lecture-demonstration, "Examples of Musicological Research in the Yale Music Literature Curriculum," American Musicological Society, New England Chapter, Hopkins Center, Dartmouth College, Hanover, New Hampshire. Kenneth A. Wendrich.

February 12, 1967. Lecture-demonstration, with tapes, slides and transparencies. "Music as Literature, a report on the Yale Project." Music Educators National Conference, Eastern Division, Boston, Massachusetts. Kenneth A. Wendrich.

March, 1967. Music Educators Journal, p. 35. Article describing Yale Project, "An Approach to Musical Understanding for Secondary School Students." Kenneth A. Wendrich.

November 18, 1967. Lecture-demonstration, with tapes and transparencies. "Ethnic Music Aspects of the Yale Curriculum in Understanding Music," Park-Plaza Hotel, New Haven, Connecticut, November 18, 1967, Society for Ethnomusicology. Claude V. Palisca.

March 23-24, 1968. Lecture-demonstration of Project materials with tape, transparencies and slides. Music committee, National Association of Independent Schools, Houston, Texas. Kenneth A. Wendrich.

April 26, 1968. Lecture, Cornell University, Ithaca, New York. "New Interpretations of Beethoven's Eroica Symphony." Presentation of some of the material of Unit IV of the Curriculum, with tapes, transparencies. Claude V. Palisca.

June 17-August 19, 1968. Demonstration Classes: "Institute for Advanced Study in Music Literature" School of Fine Arts, the University of Kansas, Lawrence, Kansas. Robert Whittemore.

August 27, 1968. Lecture-demonstration of Project materials using tape, transparencies and slides. New York State School Music Association Annual Clinic, Harpur College, Binghamton, New York. Kenneth A. Wendrich.

September 5, 1968. Lecture-demonstration, with tapes, slides, transparencies. "A Discovery Approach to Understanding Music - The Yale Secondary School Music Curriculum Project." The National Council of the Arts in Education, Seventh Annual Conference, Sarah Lawrence College, Bronxville, New York. Published in: Proceedings of the Seventh National Conference on the Arts in Education, pp. 36-41. Claude V. Palisca.

October 6, 1968. The New York Times, Sunday, p. 38D, Letter to the Music Editor in reply to Larry Austin, "Does Music Belong Only to the Privileged." Claude V. Palisca.

October 25, 1969. Lecture-demonstration, with tapes and transparencies. "Modes of Musical Explanation." Statement of philosophy behind the curriculum, with particular reference to Unit IV. For the Graduate Music Club, University of Pennsylvania, Philadelphia. Claude V. Palisca.

December 28, 1968. Presentation with tapes, slides, transparencies as part of panel, Recent Developments in the Music Curriculum. National meeting, College Music Society, Park-Plaza Hotel, New Haven, Connecticut. "A Curriculum for Understanding Music Through Discovery and Discussion: The Yale Music Curriculum Project." Published in College Music Symposium, Volume 9, Fall, 1969, pp. 36-47. Claude V. Palisca.

February 1, 1969. Lecture-demonstration: "The Music Curriculum and Musical Literacy," Music Educators National Conference, Eastern Division, Washington, D. C. Kenneth A. Wendrich.

February 29, 1969. Meeting for major educational publishers. Yale University. Presentation of Units of study. Claude V. Palisca and Kenneth A. Wendrich.

March 1, 1969. Seminar for Department of Music, University of Texas, Austin, on Yale Music Curriculum Project. Claude V. Palisca.

Spring, 1969. Ventures, Magazine of the Yale Graducte School, Volume IX, Number 1, 1969, pp. 94-100: "A Curriculum for Understanding Music Through Discovery and Discussion: The Yale Music Curriculum Project." Claude V. Palisca.

January 21-23, 1970. Presentation of the project materials, particularly Units III and IV by Professor Peter Gram Swing, University of Pennsylvania, as member of the National Humanities Faculty, Tacoma, Washington, for secondary school teachers of music.

March 20-21, 1970. Lecture-demonstration with tapes and transparencies. "A report on materials developed and tested as part of a cooperative research project at Yale University, 1965-1969," Connecticut Music Educators Association, Park-Plaza Hotel, New Haven, Connecticut. Kenneth A. Wendrich.

April 25, 1970. Lecture-seminar, with tapes, slides, transparencies. "The Yale Music Curriculum Project." Pennsylvania College Music Teachers Conference, sponsored by the Pennsylvania Music in Higher Education Association, Cogswell Hall, Indiana University, Pennsylvania. Claude V. Palisca.